



GROVE PARK INN  
ARTS & CRAFTS  
CONFERENCE  
- 1996 -

# DAVID RAGO

## ARTS AND CRAFTS

### AUCTIONS ■ SELECTED SHOWS ■ GALLERY

We are buying outright or accepting consignments of Arts and Crafts furniture, decorative ceramics, metal, lighting, prints, and accessories. For nearly 25 years we have maintained a reputation for being courteous, direct, and discreet, and we would love to discuss with you the potential sale or consignment of individual pieces or entire collections. Our auction consignment terms remain the best in the business.

We look forward to hearing from you.

Suzanne Perrault *Gallery Manager*

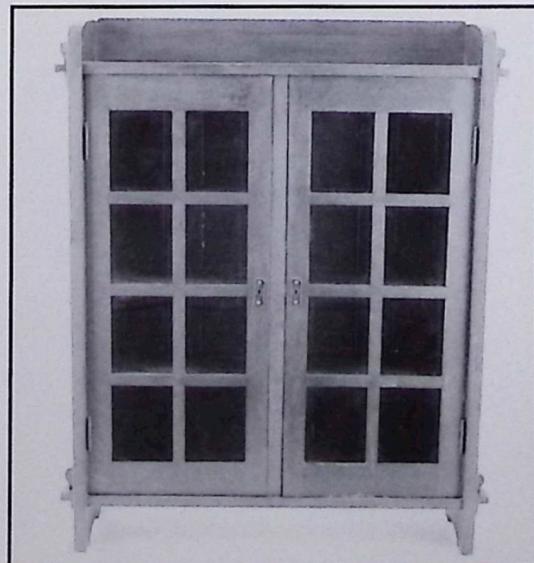
David Rago *Auction Manager*



*Sold in October 1995 for \$15,400*



*Sold in December 1995 for \$26,400*



*Sold in June 1995 for \$16,500*

\$ 9.95

Darwin

THE NINTH EDITION OF THE

GROVE PARK INN  
ARTS & CRAFTS  
CONFERENCE  
CATALOG

GROVE PARK INN  
ASHEVILLE  
NORTH CAROLINA

FEBRUARY 16-18, 1996

CURRENTLY ACCEPTING CONSIGNMENTS FOR

AN AUCTION OF IMPORTANT 20TH CENTURY  
DECORATIVE ARTS INCLUDING ARTS & CRAFTS AND  
ARCHITECTURAL DESIGNS IN NEW YORK

Auction to be held June 1996 in our galleries at 502 Park Avenue, New York, New York 10022. For further information, please call Nancy McClelland in New York at 212 546 1083. To purchase a catalogue, call Christie's Publications at 800 395 6300.



A Rare and Important Inlaid Oak desk,  
designed by Harvey Ellis for  
Gustav Stickley, circa 1903,  
 $39\frac{15}{16}$  in. high,  
 $41\frac{3}{4}$  in. wide x  $25\frac{1}{8}$  in. deep.  
Estimate: \$30,000 - \$50,000.  
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on December 9, 1995.

Christie's on-line: <http://www.christies.com>  
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**Arts & Crafts**  
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March 3, 1996 John Toomey Gallery Oak Park, IL



Gustav Stickley spindled table



Gustav Stickley chess table



early Stickley Brothers sideboard



Marblehead, Grueby, Newcomb, NDSM, A.R. Valentien watercolor



Van Briggle, Grueby, Teco, Marblehead, Rookwood



Newcomb, Clewell, Fulper, Teco, NDSM, Walrath



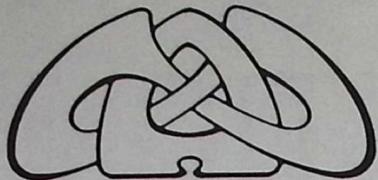
Roycroft, Jarvie, Dirk Van Erp, Stickley Brothers



Gustav Stickley spindled chair and table

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# VOORHEES CRAFTSMAN



Rare, uncataloged  
signed Charles Limbert slant-arm  
Morris chair #522 with exposed tenons  
(34" w. 41" d. 38" h.); Dirk van Erp Studio flat-topped  
copper and mica table lamp (19.5" h. 19.5" d.) with rivet  
construction and open box shopmark; Limbert oval lamp table  
#146 (30" d. 45" l. 30" h) with square cutouts and arched apron; signed.

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## CONFERENCE STAFF

*Conference Director*  
Bruce E. Johnson

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Joe Farmarco

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*The Grove Park Inn Resort*  
290 Macon Avenue  
Asheville, NC 28804  
(704) 252-2711

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Charles Van Buskirk

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*Front Cover:* The third floor Palm Court (ca. 1920), which has recently been restored at the G.P.I.

*Back Cover:* A letter from Ellsworth Woodward, founder and director of Newcomb pottery, to general manager Fred Seely regarding the sale of Newcomb pottery at the Grove Park Inn.

The original gift shop was formerly located in the Great Hall, where the bellstand storage room is now located.

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*To sit in a chair and contemplate the hour,  
or take out a book and read for a while,  
by the light of a lamp nearby ...*

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## A Legend In Its Own Time



Coinciding with the centennial of Roycroft, and in conjunction with the Grove Park Inn in Asheville, North Carolina, L. & J.G. Stickley reissues a limited edition of this impressive clock. Recognized today as the single most valuable piece of Roycroft furniture in existence, the eight foot tall clock was custom made in 1913 for the Great Hall in the Grove Park Inn. Like the original, the reissued clock is made of quartersawn white oak and features a hand-hammered copper dial, hands and hardware, as well as an eight day cable wound movement with gong. The clock's face has three inset dials measuring hours, minutes, and seconds. Each of the clocks is numbered, dated, and signed by a Stickley craftsman. It bears the Roycroft "orb" insignia, the G.P.I. for Grove Park Inn and the Stickley Co-joined Shopmark.

A portion of the sale of the clock will be designated to the Foundation for the Study of the Arts and Crafts Movement at Roycroft. It will be used specifically for the Roycroft Elderhostel and seminar programs in East Aurora, New York. In cooperation with the Grove Park Inn, the proud owner of each clock will be entitled to a memorable two nights stay at the Inn. The mountains and magic of the Grove Park Inn will be enhanced by a daily dinner, a bottle of champagne and a copy of the award winning book, *Built for the Ages: A History of The Grove Park Inn*.

*Stickley*

For the Stickley dealer nearest you, call (315) 682-5500.  
Or, send \$10 for our full-color Mission Collection catalogue.

L. & J. G. Stickley, Inc.  
1 Stickley Drive, P.O. Box 480  
Manlius, NY 13104

Who would have believed it?

Nine years ago a modest group of Arts & Crafts collectors gathered at the Grove Park Inn for a weekend of seminars and antiques. There were about three hundred present, several of whom have continued to make the trek to Asheville each February. The decision was made to hold a second Arts & Crafts conference, then a third, a fourth and now we are making plans for the tenth. And if you can believe it, we already have the Grove Park Inn reserved for the third weekend in February through the year 2006.

Why February? Nine years ago February was the off-season for the Grove Park Inn, offering us the opportunity for lower than normal rates. Now the Inn operates at near capacity year-round, but the Arts & Crafts Conference remains the only group in the entire year which sells out this 512-room hotel for a single event. Nine years ago February was also the off-season for Arts & Crafts auctions as well, giving us the opportunity to establish this conference as the premier Arts & Crafts event for February. Now you can find an Arts & Crafts auction every month of the year, but this conference remains the Arts & Crafts event for the third weekend in February.

# "BUT ITS AN ARTS & CRAFTS NAPKIN."

by Bruce E. Johnson

During those early years I always braced myself for what I thought would be the inevitable drop in interest in both the Arts & Crafts movement and this conference. It was an unnecessary worry. I am now convinced that people don't fall out of love with the Arts & Crafts movement. As one collector recently wrote, "after three career changes, several moves and two divorces, I am now able to keep some of my Arts & Crafts pieces for myself." He's here this weekend. Another called from England after finding a copy of one of my Arts & Crafts books in a shop in Singapore. The book mentioned the Arts & Crafts Conference and now he's here, too.

Most of us, I suspect, are converts from another style. I began as a collector of Victorian Golden Oak - pressed back chairs, oak iceboxes, Hoosier cupboards and curved-glass china cabinets. But when I bumped into twelve stern-looking Roycroft chairs in a client's basement one day, I was hooked for life. As one enthusiast observed, after you've collected Arts & Crafts, nothing else looks quite the same.

Reporters who cover this conference often have a difficult time understanding why it is that Arts & Crafts collectors will travel hundreds of miles year after year to attend three days of lectures, discussions, tours, demonstrations and antiques. Victorian collectors don't do it; Art Deco collectors don't do it; Early American collectors don't do it.

The difference, I explain, is that no other style of architecture and interior design is built on a philosophy rather than just a fashion. We have our share of fickle collectors, but those who switch directions more often than a weathervane in a hurricane make up a small portion of our group. The majority of us collect Arts & Crafts because we appreciate hand-craftsmanship, quality construction, honest materials and simple, elegant designs. We each have our favorites, but we aren't limited to the works of one craftsman, one designer or one firm — old or new.

Reporters also like to ask if each conference has a particular theme, much like a museum exhibition, I presume. I tell them it does, but its the same one each year: the education of the collector. What I do best is teach. While I traded a classroom with thirty chairs for a computer keyboard with only twenty-six choices, I still consider myself a teacher. It was a decision I cannot remember making, but one which has served me well, for I learned along the way that you never truly understand something until you have taught it to someone else.

The quest for knowledge inherent in every Arts & Crafts collector present here this weekend goes beyond the adage, "The more you know, the more you find." We have also discovered that in the world of Arts & Crafts, the more you know, the more you appreciate what you find.

It was — and continues to be — a glorious chapter in the history of decorative arts, one which we continue to explore, preserve, appreciate and share with one another. It and this conference offers us a rare opportunity to enjoy our collections not as isolated individuals, but as a community of collectors anxious to help one another expand our knowledge and increase our appreciation of the craftsmen and craftswomen and their creative endeavors we call Arts & Crafts.

---

Not long ago my seven-year-old son was helping set the table for dinner. I had already taken my seat when he brought me a paper napkin and carefully spread it across my lap.

"Thank you," I said as he finished.

"That will be fifty dollars, sir," he replied.

"Fifty dollars?" I asked. "That's awfully expensive, isn't it?"

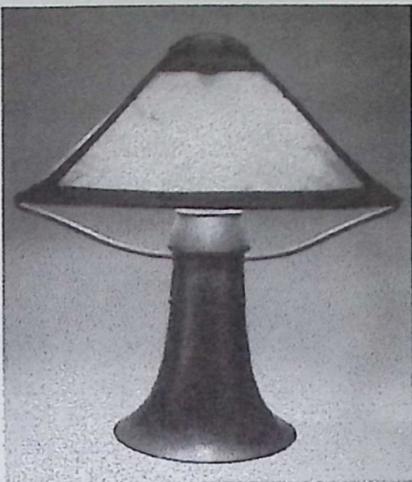
Eric straightened up, looked me directly in the eye and replied matter of factly, "But its an Arts & Crafts napkin...."



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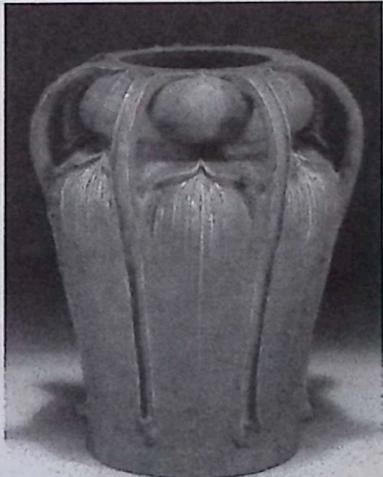
Rare and Unusual Dirk Van Erp  
Hammered Copper and Mica Lamp,  
Circa 1910. Sold for \$20,700



Greene & Greene Ebony-Inlaid  
Mahogany Side Chair, Circa 1908.  
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Important Grueby Glazed Pottery Vase,  
Designed by  
George P. Kendrick, 1898  
Sold for \$17,600



English Arts & Crafts Wool Donegal Carpet:  
Donnemara, Designed by C.F.A.  
Voysey for Liberty, Circa 1903.  
Sold for \$60,500

---

# BUTTERFIELD & BUTTERFIELD

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**FRIDAY 4:30 - 5:30**

**Best Buys in American Art Pottery** *David Rago*  
Wilson Room Vanderbilt - 8th fl.

**Charles Limbert Furniture**  
*Pat Bartinique* *Robert DeFalco*  
Bryan Room - R Vanderbilt - 10th fl.

**Bungalow Life** *Paul Duchscherer*  
Bryan Room - Q Vanderbilt - 10th fl.

**Arts & Crafts Lighting:  
Craftsman, Roycroft, Heintz, etc.**  
*Bruce Austin* *David Surgan*  
Fitzgerald Room - T Vanderbilt 10th fl.

# SMALL GROUP DISCUSSIONS

These two sessions of Small Group Discussions are designed to enable collectors to meet other collectors with similar interests. The discussion leaders are volunteers more concerned with initiating and guiding the conversations than with making formal presentations. Participants are urged to bring photographs, actual objects and questions to each session.

**Creating an Arts & Crafts Interior**  
*Kitty Turgeon*  
Fitzgerald Room - S Vanderbilt 10th fl.

**Exploring Built-In Furniture**  
*Gordon Bock* *Lynn Elliott*  
*Old House Journal* *Old House Interiors*  
Wolfe Room - U Vanderbilt 10th fl.

**"Do I Need an Architect?"**  
*Jerry Morosco*  
Wolfe Room - V Vanderbilt 10th fl.

**North Carolina Pottery**  
*Tom Edwards* *Cindy Edwards*  
Dogwood Room Sammons 10th fl.

**Starting an Arts & Crafts Collection** *Ann Duke*  
Rhododendron - K/L Sammons 10th fl.

**Identifying Lesser Known Furniture Companies in New York State: Plail, Harden, Brandt and Others**

*Jill Thomas-Clark* *Michael Clark*  
Laurel Room - F/G Sammons 10th fl.

**Problems in Furniture Restoration**  
*Bruce Szopo*  
Laurel Room - H/J Sammons 10th fl.

**SATURDAY 4:30 - 5:30**

**Leopold and Gus: Are Comparisons Fair?**  
*Stephen Gray* *William Porter*  
Wilson Room Vanderbilt - 8th fl.

**The Arts & Crafts Creed: Philosophy or Propaganda?** *Pat Bartinique*  
Bryan Room - R Vanderbilt - 10th fl.

**Research, Writing and Publishing**  
*Jill Thomas-Clark* *Michael Clark*  
Bryan Room - Q Vanderbilt - 10th fl.

**Bungalow Restoration**  
*Robert Gustafson* *Jim McCord*  
Fitzgerald Room - T Vanderbilt - 10th fl.

**Collecting Roycroft** *Robert Rust*  
Fitzgerald Room - S Vanderbilt - 10th fl.

**Textiles: New and Old** *Dianne Ayres*  
Wolfe Room - U Vanderbilt - 10th fl.

**Historic Arts & Crafts Interiors: Thirty Unpublished Period Slides** *Ann Wallace*  
Wolfe Room - V Vanderbilt - 10th fl.

**Arts & Crafts on the Internet** *Tom Stermitz*  
Dogwood Sammons Wing

**The Arts & Crafts Tile: Technique, Style and Meaning** *Richard Mohr*  
Laurel Room - F/G Sammons - 10th fl.

**What is Arts & Crafts Architecture?**  
*Robert Winter, American Bungalow Advisory Board*  
Laurel Room - H/J Sammons 10th fl.

**Protecting Your Collection** *Michael McCracken*  
Rhododendron - K/L Sammons - 10th fl.

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PHOTO BY JASON MAHSHIE

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## GENERAL INFORMATION:

All seminars, tours, shuttle busses, discussion groups, and shows will start promptly at the scheduled times listed on page 40. If you are late, please enter the room quietly so as not to disturb the other attendees.

Children should not be brought to seminars. Check with the concierge desk for information on children's activities and baby-sitters.

Your identification badge is your entry pass to all conference events. Please wear it.

No smoking is allowed at any conference event, including the antiques show. Smoking in the hotel is restricted to the Great Hall.

Tour information tables are located near the Arts & Crafts registration desk.

## IMPORTANT CONFERENCE INFORMATION

Dining reservations for evening meals at the G.P.I. are recommended.

Sunday shuttle busses to the airport leave on time. Allow one hour for loading, the drive, unloading, and airport check-in.

If you are staying someplace other than the G.P.I. and have made an airport shuttle bus reservation, bring your bags to the G.P.I. on Sunday morning and check them with the bellstand. The shuttle bus cannot make any stops between the G.P.I. and the airport.

Cabs can be ordered through the bellstand. Call ahead.

## ANTIQUES SHOW:

Your conference badge must be worn for entry into the showrooms.

No antiques, large bags or strollers may be brought into the showrooms.

A receipt must accompany any item leaving the show. Be prepared to show your receipt to a security guard if requested.

By bringing children to the show, parents accept full responsibility for any breakage their children cause. Due to crowded conditions, no strollers will be permitted in the showrooms.

No smoking is allowed in the showrooms or hallway.

## ROOMS:

Room reservation forms for 1997 are available at the Front Desk. All requests will be filled in the order in which the forms (and your \$100 deposit) are accepted by the Front Desk.

Check-out time on Sunday from the G.P.I. is 2:00pm. If you wish, you can check-out on Sunday morning prior to the first seminar. The bellstand will be more than happy to store your bags until you are ready to leave.

## MISC.

Information tables near the Arts & Crafts registration desk are loaded with free materials.

Plans are already underway for the February 21-23, 1997 Arts & Crafts Conference. If you have any suggestions, please write them down and leave them at the Arts & Crafts registration desk.

Extra catalogs are \$10.

# Terry Seger

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Right: A Stickley Brothers pierced copper shade lamp and a selection of signed ewers. Top: An assortment of signed Stickley Brothers jardinières ranging from 12" d. to 20" d.



# L. & J.G. STICKLEY FURNITURE

Location: Taft Room (Vanderbilt Wing - 8th fl.)  
Hours: 1-6 Friday; 12-6 Saturday; 12-4 Sunday  
Sponsor: Craftsman Farms Foundation, Inc.  
Admission: Free

Was he a Great Innovator or simply a Good Imitator? Despite his commercial success (or perhaps because of it), Leopold Stickley has always remained partially obscured by the long shadow of his older brother. Following in the footsteps of their 1992 exhibit on Gustav Stickley, the Craftsman Farms Foundation mounted the first exhibition - ever - on the furniture of Leopold and John George Stickley. They began by

tapping into the research and expertise of Dr. Donald Davidoff, who has for years proclaimed that it was Leopold who continued to experiment and develop his line of furniture while Gustav, distracted by other projects, grew stale and predictable.

Just to make sure the scales of justice weren't tipped in Leopold's favor, the Foundation asked veteran Gustav Stickley collector and publisher Stephen Gray to co-curate the exhibit and coauthor the exhibition catalog. If the exhibit and the catalog proved anything, it was that you cannot discuss the merits of L. & J.G. Stickley furniture without mentioning Gustav.

Through the generosity of scores of lenders, the present L. & J.G. Stickley Co. (which funded the catalog), and of authors Davidoff and Gray, Arts & Crafts collectors have another fine book to add to their collections. The Craftsman Farms Foundation, a volunteer organization dedicated to restoring and preserving the home of Gustav Stickley and establishing a research center for Arts & Crafts collectors, has arranged for selected examples from the exhibit to be displayed at this conference. In addition, copies of the limited edition catalog (a must-have for every Stickley collector) are on sale at the Craftsman Farms Foundation exhibit in the Taft Room.

## SPECIAL EXHIBITS

# THE ARTS & CRAFTS LIVING ROOM

Location: Taft Room (Vanderbilt Wing - 8th fl.)  
Hours: 1-6 Friday; 12-6 Saturday; 12-4 Sunday  
Sponsor: Bruce Johnson  
Admission: Free

Proponents of the Arts & Crafts movement encouraged the elimination of two architectural institutions of the Victorian era: the parlor and the den. As a result, the living room assumed a far more important role in the arrangement of the American home and in the lives of the people who live there.

This exhibit combines the efforts of modern craftspeople and antiques dealers who have provided furniture, textiles, rugs, lighting, art and accessories (nearly all of which are for sale during exhibition hours) to demonstrate that you can even create an Arts & Crafts environment in a hotel conference room.

# THE FURNITURE OF CHARLES LIMBERT

Location: Bryan (Vanderbilt Wing - 10th fl.)  
Hours: 1-6 Friday; 12-6 Saturday; 12-4 Sunday  
Sponsor: Robert DeFalco and Gallery 532 Soho  
Admission: Free

In the summer of 1995 Robert DeFalco, owner of Gallery 532 Soho, sponsored an exhibition entitled *Kindred Styles: The Arts & Crafts Furniture of Charles P. Limbert*. Accompanied by a catalog edited by Patricia Bartinique, this exhibition represented the first in-depth study of Charles Limbert undertaken since 1987. Through the generosity of Robert DeFalco, several pieces from the exhibition are on display at this conference. In addition, Patricia Bartinique and Robert DeFalco will lead a Small Group Discussion on Limbert furniture at 4:30pm on Friday in the Bryan Room. Copies of the catalog are available at the exhibit.



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# ARCHITECTS & BUILDERS OF ASHEVILLE TOUR

Departure: Sammons Wing Entrance  
Hours: 1-4pm Friday; 1:15-4:15pm Saturday;  
12:30-3:30pm Sunday

Note: Busses board 15 minutes prior to  
departure.

Sponsor: Asheville-Buncombe County  
Preservation Society

Admission: \$20 (reservations required)

Information: Table near registration desk

Asheville's popularity in the period of 1900-1929 attracted diverse talents in the areas of architectural design and building construction. Fueled by the promotion of Asheville's healthful climate and the influx of a sophisticated clientele for new houses and commercial buildings,

Asheville experienced a construction boom in the first decades of this century which radically transformed the city. The legacy today is a breadth of buildings reflecting the nationally popular styles, including a strong presence of the Arts & Crafts

movement and its affect on local architecture.

This tour will focus on a number of prominent designers and their builders who worked in Asheville during these heady years. The talents of Ronald Greene, Charles Parker, Henry Gaines, Douglas Ellington, William Lord and James Westall will be examined as we visit a sampling of Asheville's finer residences and institutional buildings. The guided bus tour includes stops at major properties for interior viewing.

This tour runs all three days of the conference. Seating is limited, making advance reservations necessary. A Preservation Society member will be on hand at an information table to make reservations and answer questions.

## HOUSE TOURS

# THE MANOR INN & COTTAGES TOUR

Departure: Heritage Ballroom  
(Sammons Wing)

Hours: 1-4pm Friday; 1:15-4:15pm Saturday;  
12:30-3:30pm Sunday

Sponsor: Asheville-Buncombe County  
Preservation Society

Admission: \$20 (reservations required)

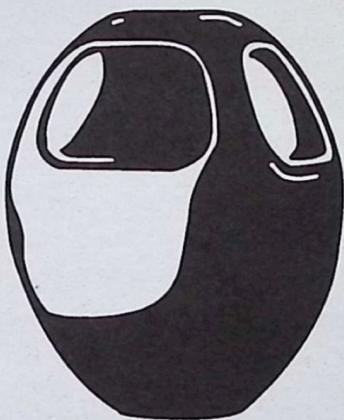
Information: Table near registration desk

Begun in 1899 by the Raoul family, the development of the Manor Inn and Cottages set in an extensively landscaped grounds evolved through the early 20th century into one of Asheville's finest planned environments. The Raouls transformed a 52-acre farm into a residential hotel complex, combining rental cottages, apartment structures, and the primary hotel building in a lush park setting. In doing so, they provided an extraordinary stage for the lively tourist trade and social scene in Asheville in the early part of this century. The Raouls drew inspiration from a variety of design sources, including the Queen Anne and Tudor Revivals, the rustic cottage, and the American Arts & Crafts. The cottages are currently used as private homes or apartments and the main hotel structure was successfully rehabilitated in 1992-1993 as an apartment building.

This tour will examine both architectural and landscape concepts in evidence at the Manor and cottages. It will begin with a slide presentation in the Heritage Ballroom at the G.P.I. featuring an overview of the area's historical development. Tour participants will then break into smaller groups for the brief bus ride to the neighborhood and guided walking tours featuring interior portions of the Manor and selected privately-owned cottages. Please dress for the weather and wear comfortable walking shoes.

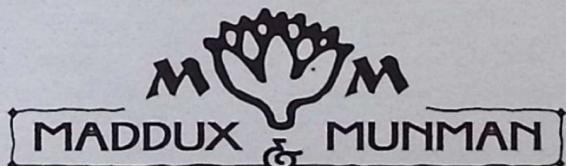


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# POTS. NOT!

## THE PLEASURES OF AMERICAN ART TILES

Location: Great Hall

Hours: 1-6 Friday, 12-6 Saturday, 9-12 Sunday

Sponsor: American Art Pottery Association

Curator: Prof. Richard D. Mohr

Admission: Free

Information: Great Hall

The American Art Pottery Association is the nation's oldest organization devoted both to art pottery of the 19th and 20th centuries and to the Arts & Crafts movement. It serves collectors, dealers, and curators from across the country. Each year volunteers from the AAPA organize an exhibit for attendees of the Arts & Crafts Conference.

This year's AAPA exhibit presents a wide range of American art tiles – their styles, techniques, and history. It focuses on the tile work of the great Arts & Crafts period potteries, including Grueby, Pewabic, Rookwood, and Van Briggle.

But, in addition, examples are shown of both earlier American art tiles using Medieval encaustic techniques and later art tiles in modern styles. The display also features companies whose only art pottery consisted of tiles, including California Art Tiles, Los Angeles Pressed Brick, and Mosaic Tile.

The exhibit's organizer, Richard D. Mohr, will frequently be on hand at the display to answer questions regarding art tiles and the Association. Everyone with more than a passing interest in American art pottery is urged to become a member.

Members of AAPA receive a subscription to the *Journal of the American Art Pottery Association*, a quarterly magazine which includes scholarly articles on both well-known and obscure potteries.

The AAPA's annual convention will be held April 25-28 in Arlington, Virginia at the Old Colony Inn overlooking Washington, DC. In addition to seminars on pottery-related subjects, the convention will include a show and sale on Saturday and Sunday, April 27- 28, and an auction on Saturday, April 27.

For more details, stop by the American Art Pottery Association display in the Great Hall.

# CREATIVE CLAY: ART POTTERY FROM THE NEW ORLEANS MUSEUM OF ART

Location: Asheville Art Museum

Hours: 7:00-9:30pm Saturday

Sponsor: Asheville Art Museum

Lecturer: John W. Keefe, Curator of Decorative Arts, New Orleans Museum of Art

Admission: \$20 (reservations required)

Information: Table near Arts & Crafts Registration Desk

The Asheville Art Museum is pleased to offer this special evening event exclusively for participants at the Grove Park Inn Arts & Crafts Conference and Antiques Show.

The evening will begin at 7:00pm with a champagne and dessert reception in the gallery. At 8:00pm John Keefe, Curator of Decorative Arts at the New Orleans Museum of Art, will give a talk regarding American art pottery. Following the lecture, Mr. Keefe will remain in the gallery to answer questions from the attendees.

*Creative Clay* features work from some of the best known studios associated with American art pottery, including many from the Southeast, such as Newcomb Pottery and George Ohr, as well as works by Rookwood, Roseville, Paul Revere and Tiffany. Scattered through the exhibition are works by lesser known, though equally talented artists.

While the exhibition spans nearly a century including works as early as the 1870s and as late as the 1960s, most pieces were created between 1890 and 1920.

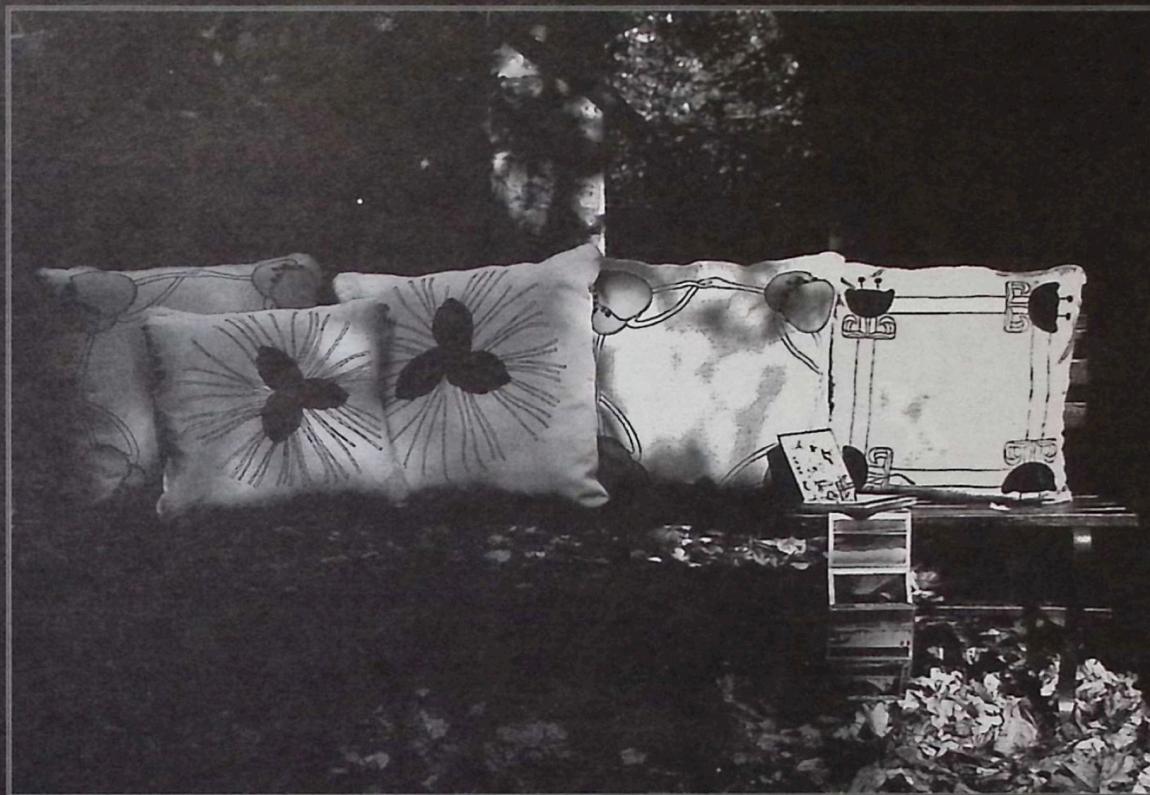
Included in the twenty dollar registration fee is transportation to and from the Grove Park Inn, the champagne and dessert reception and John Keefe's lecture. Seating is limited and reservations are required. Shuttle busses will depart from the Sammons Wing entrance.

For more information, please stop by the Asheville Art Museum table near the Arts & Crafts registration desk in the Sammons Wing.

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SEMINAR NOTES:

FRIDAY  
FEBRUARY 16  
8:00PM

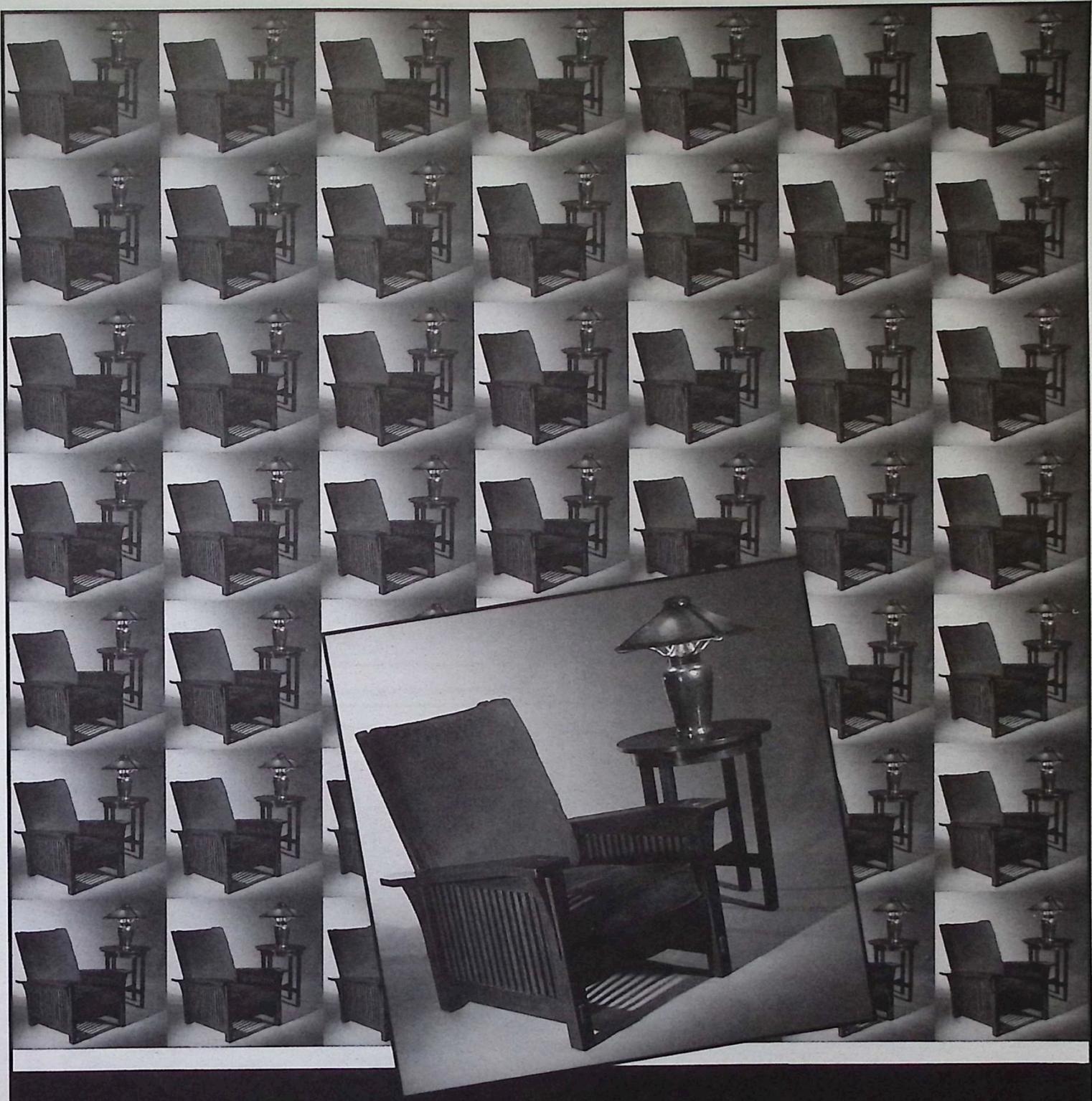
# THE ARTS & CRAFTS MOVEMENT IN THE SOUTH

A SEMINAR  
BY

JAMES JORDAN

James Jordon is the curator of Decorative Arts at the Mint Museum in Charlotte, NC, where he is currently organizing, along with his numerous other duties, a major exhibition entitled *Southern Arts & Crafts, 1890-1940: The Spirited Hand*, plus a catalog by the same name.

James Jordon has been widely published and has lectured at numerous conferences, museums and universities. He formerly has served as an historic interiors consultant, as the administrator of the Hope Plantation, and as executive director of the Greensboro (North Carolina) Preservation Society.



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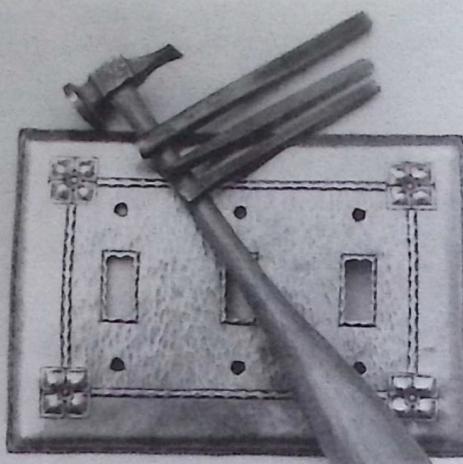
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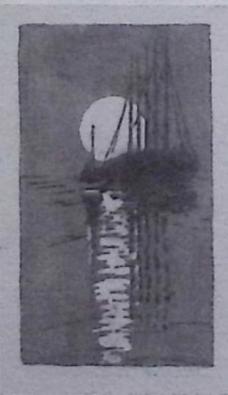
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JANE BERRY JUDSON, *An Autumn Road*, color woodcut, ca. 1925, 8"x 6"  
(One of several on hand by this artist.)

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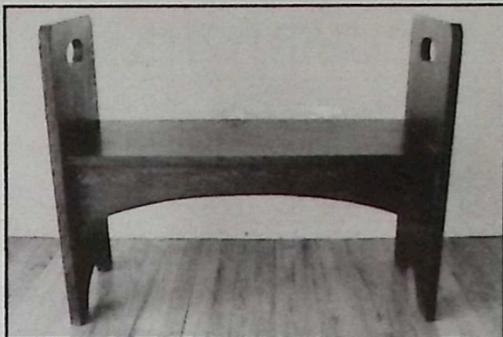
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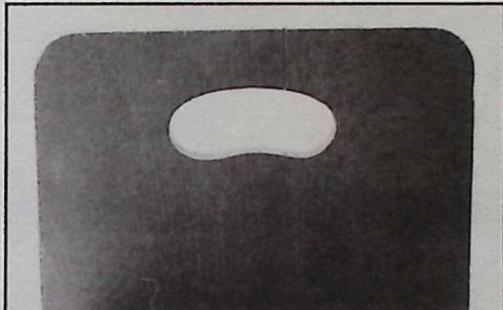
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Large red "Gustav Stickley" decal*

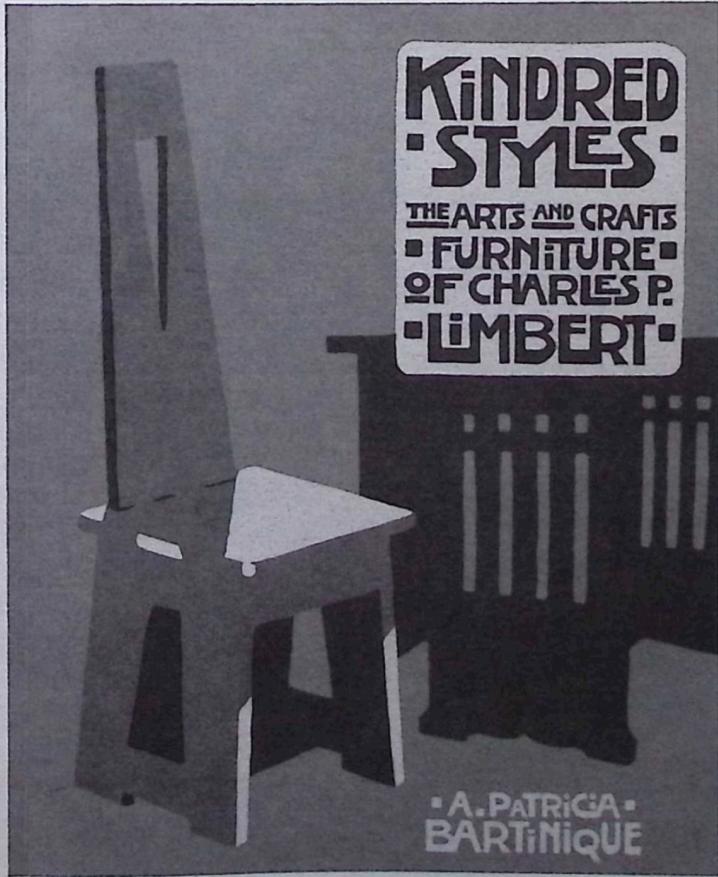


*Detail of window seat handle*

## Michael Lehr

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## SEMINAR NOTES:

**FRIDAY  
FEBRUARY 16  
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# GRAND RAPIDS MADE

# A SEMINAR BY CHRISTIAN CARRON

Chris Carron has served as the Curator of History for the Public Museum of Grand Rapids since 1988.

He is also the project curator for *The Furniture City*, a 3.5 million dollar exhibition on the furniture industry in Grand

Rapids. Among his numerous articles and publications is the introduction to the Dover edition of the 1903 Limbert catalog. He previously appeared at the podium during the 1991 G.P.I. Conference and continues to lecture widely on the history of furniture manufacturing in Grand Rapids.

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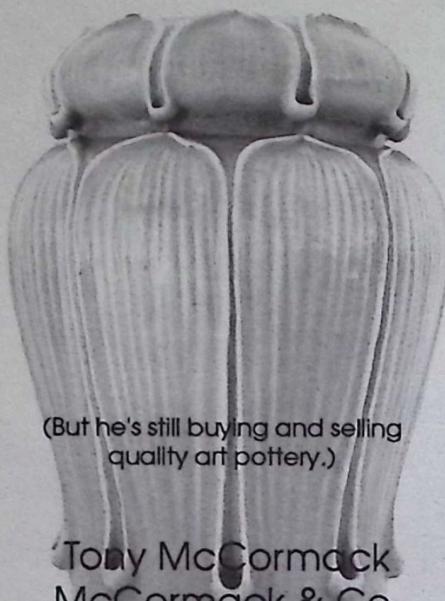
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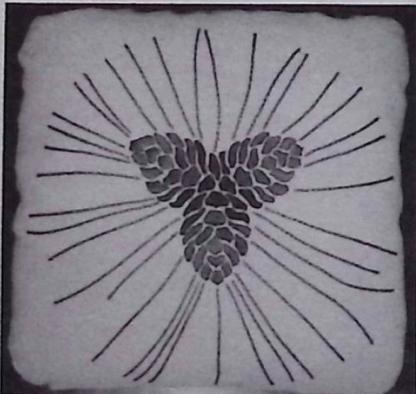
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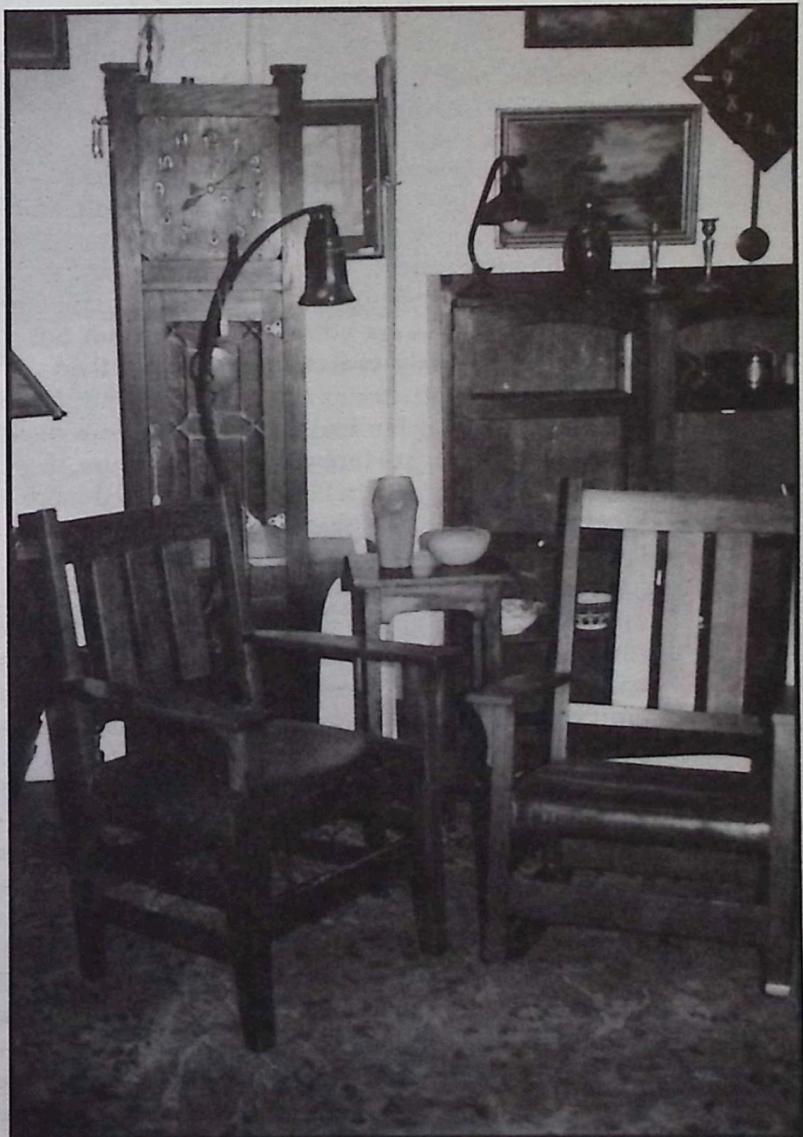
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Front: Craftsman armchair and matching rocker, models #365 and #366.  
Rear: Unsigned two-door bookcasewith sweeping arches and exposed tenons  
(attributed to Lifetime).

# OLD HICKORY AT THE GROVE PARK INN

by Bruce Johnson

When Fred Seely, the son-in-law of Edwin Wiley Grove, agreed in 1912 to assume the roles of architect, designer, contractor, decorator and, eventually, general manager of the Grove Park Inn, he brought with him a familiarity with the Arts & Crafts movement. Seely had been a Roycrofter-At-Large since 1904 and had previously ordered custom-made Roycroft furniture for his home in Atlanta. He had corresponded with Elbert Hubbard and had begun a friendship in 1905 with Elbert "Bert" Hubbard II that would last until Seely's death in 1942.

When the Grove Park Inn opened on July 12, 1913, guests were surrounded by some of the finest examples of Arts & Crafts design. Roycroft chandeliers, wall sconces and table lamps illuminated the entire hotel. The Great Hall was outfitted with natural wicker furniture, Roycroft smoking stands and the eight-foot tall Roycroft clock. The dining room was peppered with Roycroft insignias on 400 "GPI" chairs, four corner servers, two massive ten-foot sideboards, and numerous serving stands and silver-plated trays, as well as nearly forty wall sconces and five mica and copper chandeliers.

And when guests stepped out onto the nearly five hundred feet of open terrace encompassing three sides of the Grove Park Inn, they found rows Old Hickory rockers waiting for them.

The Old Hickory Chair Company was named in honor of President Andrew Jackson, who enjoyed one of the earliest hickory chairs. The firm began making hickory chairs in 1892 in Martinsville, IN, located in the midst of a vast stand of sprig-hickory trees. After passing through several hands, the company was purchased by the Patton family in 1909 and remained under their direction until 1965.

According to author Ralph Kylloe, "peak production at Old Hickory was about 2,000 pieces per week. Both the Pennsylvania and the New York Central railroads had tracks leading to the warehouse doors at Old Hickory."

Among the many famous resorts which purchased Old Hickory furniture was the Old Faithful Inn at Yellowstone National Park. This famous inn served as an inspiration for Edwin Grove and Fred Seely as they were designing the Grove Park Inn, but rather than filling the Great Hall with rustic furniture, they selected more sophisticated brown wicker rockers with leather cushions.

When Seely and Grove designed their first major ad for *National Geographic* magazine in 1913, however, they selected a photograph of the west terrace and more than thirty Old Hickory rockers.

Photographs and correspondence between Seely and William Patton reveal that Seely had ordered two styles of Old Hickory rockers. The taller, #67, stood 44" high and featured four-inch wide armrests. Seely insisted that the legs be pegged to the rockers rather than bolted. Model #93, fewer of which were ordered, stood just 36" high and was distinguished by a hoop back. All Old Hickory chairs of this era, according to Kylloe, would have been branded on the legs.

In a letter to the Craig-Rush Furniture Company in 1925, Seely described them as "special chairs made with a little closer splits, but they are over Old Hickory regular forms." Three years later Seely wrote to William Patton, "Incidentally, the Old Hickory chairs at the Grove Park Inn are going into their fifteenth year sitting on the porch winter and summer and I can't see but what they are about as good today as when they came."

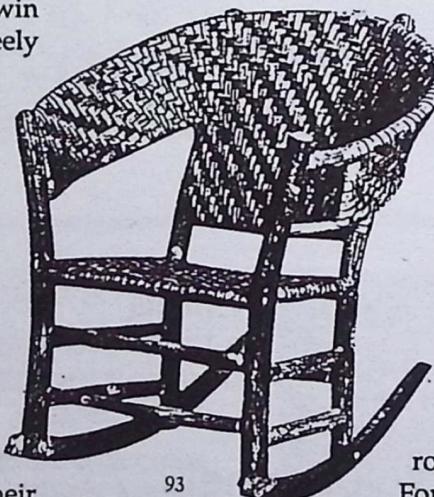
The Old Hickory rockers proved so popular that Fred Seely kept a supply of catalogs on hand to distribute to interested guests. In February of 1917, he placed an order for Mrs. Henry Ford "for one dozen large hickory rockers and one dozen of the smaller hickory rockers. Woven seats and backs stained brown. Frames dull varnished." The price

was \$9.50 for each of the #93 rockers and \$14.50 for each of the #67 models.

Unfortunately, none of the original Old Hickory rockers have survived at the Grove Park Inn, nor have any documented examples been identified. No one is sure when the rockers disappeared. Former employees recalled that the rockers

had been sent to a hotel in Texas, but no one has yet been able to identify the possible destination or to confirm any Old Hickory rockers as having originated in the Grove Park Inn.

By 1940, however, Old Hickory furniture had returned to the Grove Park Inn. When the original wicker furniture in the Great Hall wore out, it was replaced with Old Hickory 'paddle-arm' chairs, settles and matching tables, many of which are still in service in the Great Hall. In 1944, the Old Hickory Furniture Company reissued the Grove Park Rocker (model #67), examples of which are now in the Palm Court.



93



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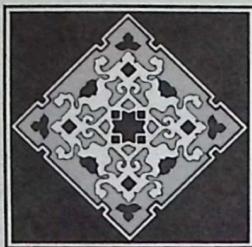


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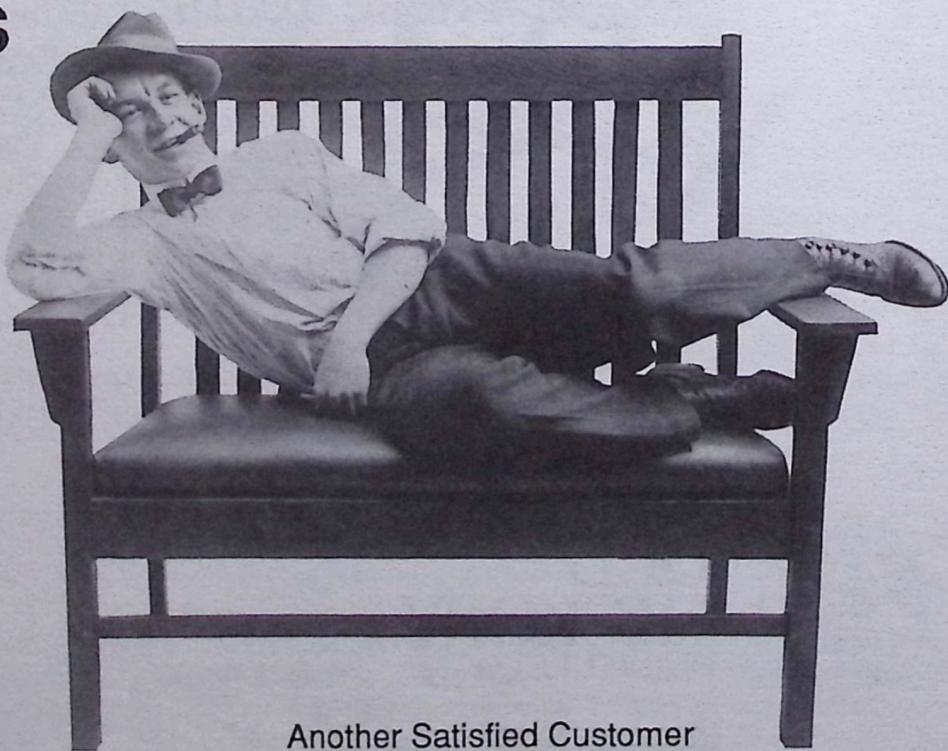
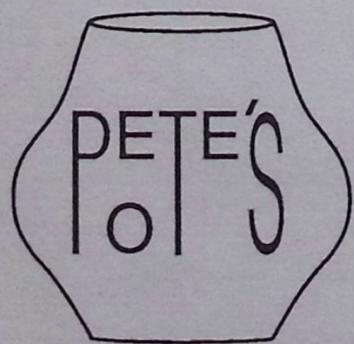
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## SEMINAR NOTES:

SATURDAY  
FEBRUARY 17  
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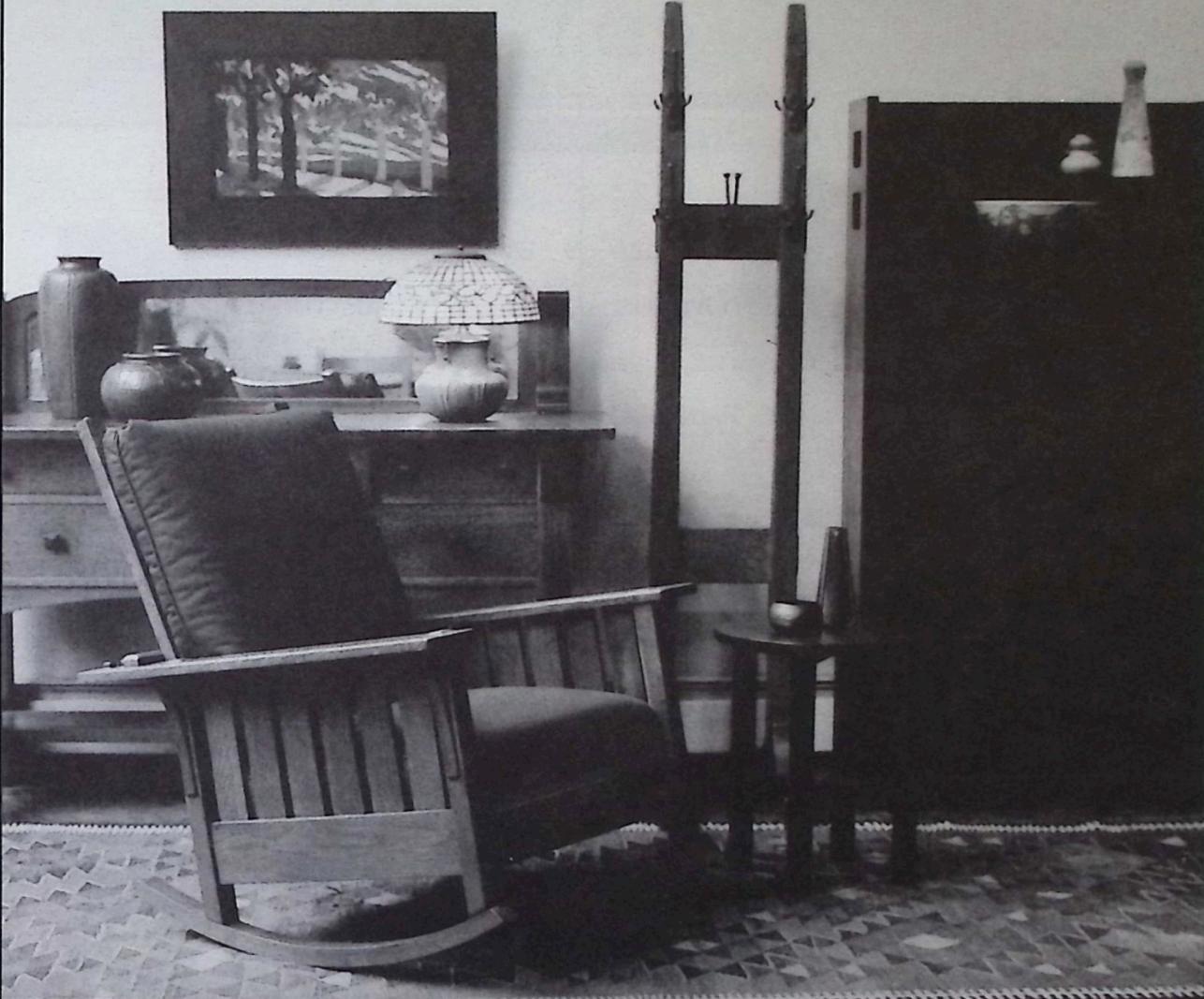
# NEWCOMB POTTERY: SOUTHERN CLAYS, SOUTHERN ARTISTS, SOUTHERN SUBJECTS

A SEMINAR  
BY  
DR. JESSIE  
POESCH

Jessie Poesch, recently retired as a professor of the history of art, formerly served as the chairperson of the Newcomb Department of Art at Tulane University. Among her many works is *Newcomb Pottery: An Enterprise for Southern Women, 1895-1940*, written in 1984 for the related Smithsonian exhibition which traveled to ten museums across the country. In 1993 she was named Louisiana Humanist of the Year by the Louisiana Endowment for the Humanities. She previously addressed this gathering at the Grove Park Inn in 1990.

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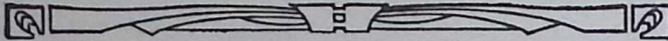
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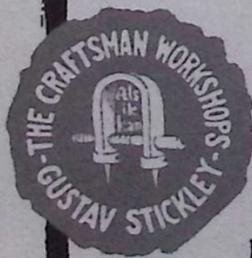
Additional material includes essays by Arts & Crafts authority David Cathers, and historian Dr. Beverly K. Brandt, an illustrated Stickley timeline, and a selected bibliography. Complete users' instructions in electronic and printed form also are included in this attractively boxed set.

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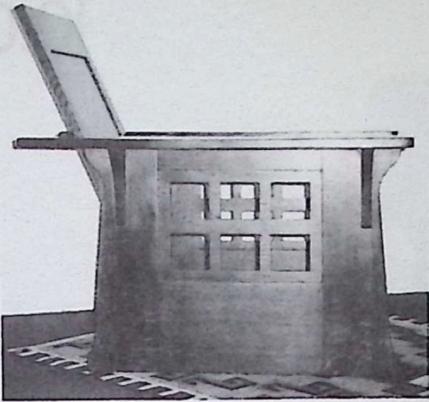
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## SEMINAR NOTES:

SATURDAY  
FEBRUARY 17  
10:00AM

# GUSTAV STICKLEY: AGAINST THE GRAIN

A SEMINAR  
BY  
DAVID  
CATHERS

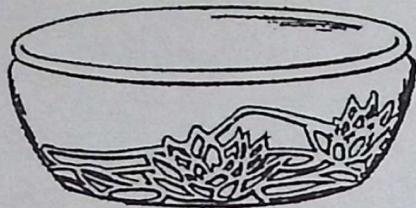
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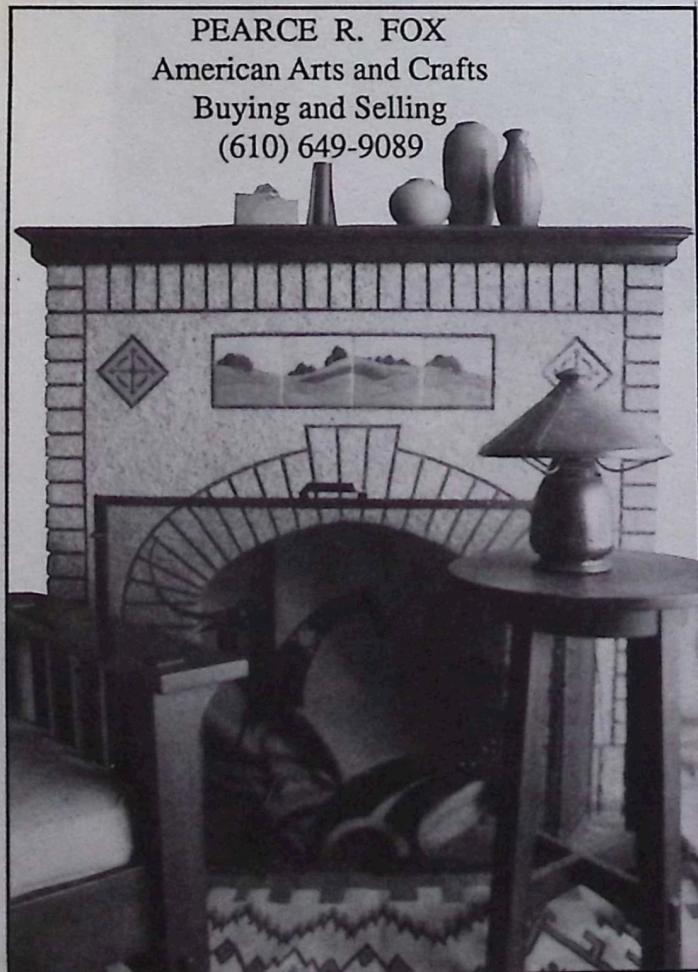
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# FRIDAY

Noon-12:30pm Walking Tour: The Grove Park Inn (Starts at clock in the Great Hall; repeats at 5:30 and on Saturday at 3:00pm).

1:00-6:00pm Exhibit: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). Pg. 42.

1:00-6:00pm Exhibit: *The Arts & Crafts Living Room* (Taft-N Room: 8th floor Vanderbilt). See page 14.

1:00-6:00pm Exhibit: *The Furniture of L. & J.G. Stickley* by Craftsman Farms (Taft-M Room: 8th floor Vanderbilt). See page 14.

1:00-6:00pm Exhibit: *Charles Limbert Furniture* by Gallery 532 Soho (Bryan-R, Room: 10th floor Vanderbilt). See pg. 14.

# CONFERENCE AGENDA

1:00-4:00pm Bus Tour: The Manor Inn & Cottages \* (Heritage Ballroom). Page 16.

1:00-4:00pm Bus Tour: Architects & Builders of Asheville \* (Sammons Wing Entrance). Details on page 16.

3:00-6:00pm Exhibits and Demonstrations by Modern Craftsmen and Craftswomen (Coolidge, Eisenhower, Roosevelt, Hoover Rooms: 8th floor Vanderbilt). Pages 44-5.

4:30-5:30pm Small Group Discussions, Session I (various meeting rooms). Pg. 10.

5:30-6:00pm Walking Tour: The Grove Park Inn (Starts at clock in the Great Hall; repeats at 3:00pm on Saturday).

5:00-9:30pm Seafood Buffet \* (Blue Ridge Dining Room: 10th fl. Vanderbilt) Page 72.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing). See map on page 80.

8:00-9:00pm Seminar: "The Arts & Crafts Movement in the South" by James Jordan (Heritage Ballroom: Sammons Wing). Details on page 20.

9:00-10:00pm Seminar: "Grand Rapids Made" by Chris Carron (Heritage Ballroom). Details on page 24.

# SATURDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) from 8:00-9:00am].

9:00-10:00am Seminar: "Newcomb Pottery: Southern Clays, Southern Artists, Southern Subjects" by Dr. Jessie Poesch (Heritage Ballroom). Details page 32.

10:00-11:00am Seminar: "Gustav Stickley: Against the Grain" by David Cathers (Heritage Ballroom). Details page 36.

12:00-2:00pm Participants Preview of Arts & Crafts Antiques Show (Grand Ballroom: 8th floor Vanderbilt). Details on pages 46-49.

12:00-2:00pm Participants Preview of Modern Craftsmen and Craftswomen Show (Coolidge, Eisenhower, Hoover, Roosevelt Rooms: 8th floor Vanderbilt). Details on page 44-45.

2:00-6:00pm Both shows open to the public (general admission \$6).

12:00-6:00pm Exhibit: *The Arts & Crafts Living Room* (Taft-N Room: 8th floor Vanderbilt). See page 14.

12:00-6:00pm Exhibit: *The Furniture of L. & J.G. Stickley* by Craftsman Farms (Taft-M Rm: 8th fl. Vanderbilt). Page 14.

12:00-6:00pm Exhibit: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). Details on page 42.

12:00-6:00pm Exhibit: *Charles Limbert Furniture* by Gallery 532 Soho (Bryan-R, 10th floor Vanderbilt). Details on page 14.

1:00-4:00pm Bus Tour: The Manor Inn & Cottages \* (Heritage Ballroom). Page 16.

1:00-4:00pm Bus Tour: Architects & Builders of Asheville \* (Sammons Wing Entrance). Details on page 16.

3:00-3:30pm Walking Tour: The Grove Park Inn (Starts at clock in the Great Hall).

4:30-5:30pm Small Group Discussions, Session II (various meeting rooms). Details on page 10.

5:00-9:30pm Prime Rib Buffet and Dinner Menu \* (Blue Ridge Dining Room: Vanderbilt). Details on page 72.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing) Map on page 80.

7:30-10:00pm Reception and Exhibit: *Creative Clays* \* (Asheville Art Museum: Bus departs Sammons Entrance). Page 18.

8:00-8:15pm Preservation Update: Arts & Crafts Efforts Across the Country (Heritage Ballroom).

8:15-9:30pm Seminar: "The Frank Lloyd Wright I Knew" by Edgar Tafel (Heritage Ballroom). Details on page 54.

# SUNDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th fl. Vander. [also in Magnolia Lounge 8:00-9:00am].

9:00-10:00am Seminar: "The Art of the Stencil" by Helen Foster (Heritage Ballroom: Sammons). Details on page 60.

10:00-11:00am Seminar: "The Arts & Crafts Garden: A Living Ideal" by Rick Darke (Heritage Ballroom). Details pg. 66.

11:30am-5:00pm Arts & Crafts Antiques Show. (Grand Ballroom: 8th floor Vanderbilt). Details on pages 46-49.

11:30am-5:00pm Modern Craftsmen and Craftswomen Show. (Coolidge, Hoover, Eisenhower, Roosevelt Rooms: 8th floor Vanderbilt). Details on pg. 44-45.

11:30-5:00pm Exhibit: *Books, Magazines and More* (Lobby: 8th floor Vanderbilt). Details page 42.

12:00-4:00pm Exhibit: *The Arts & Crafts Living Room* (Taft-N Room: 8th floor Vanderbilt). Details on page 14.

12:00-4:00pm Exhibit: *The Furniture of L. & J.G. Stickley* by Craftsman Farms (Taft-M Rm: 8th fl. Vanderbilt). Page 14.

12:00-4:00pm Exhibit: *Charles Limbert Furniture* by Gallery 532 Soho (Bryan-R, 10th floor Vanderbilt). Details on page 14.

12:30-3:30pm Bus Tour: The Manor Inn & Cottages \* (Heritage Ballroom). Page 16.

12:30-3:30pm Bus Tour: Architects & Builders of Asheville \* (Sammons Wing Entrance). Details on page 16.

5:00pm Conference Closes

\* Not included in the Weekend Package.



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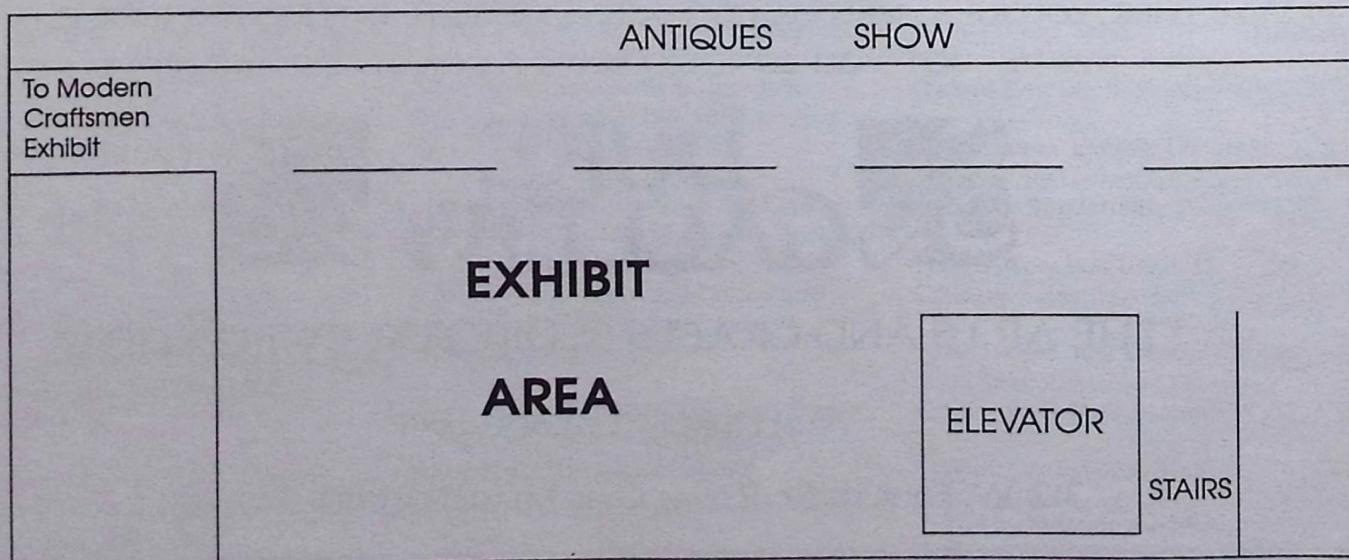
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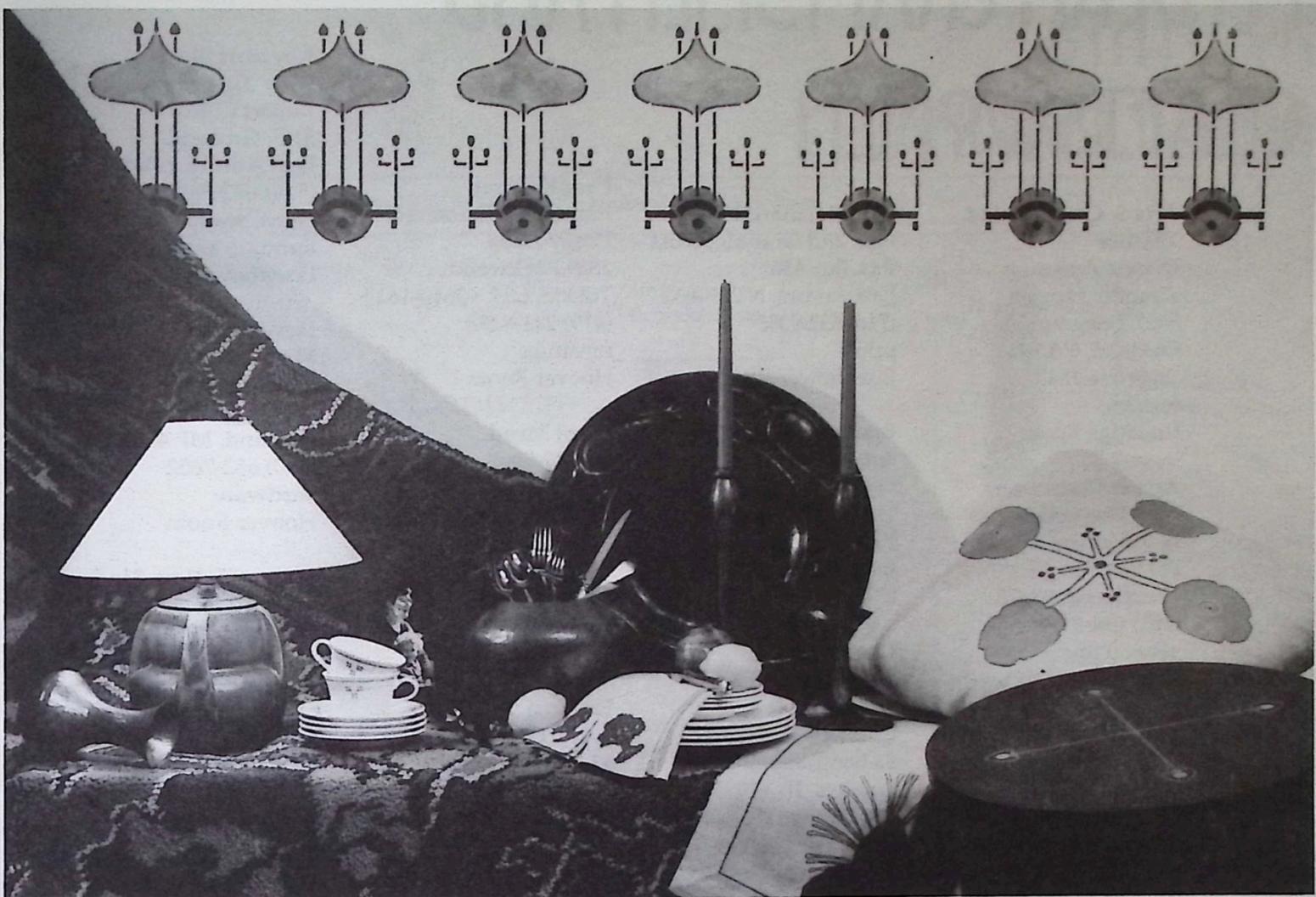
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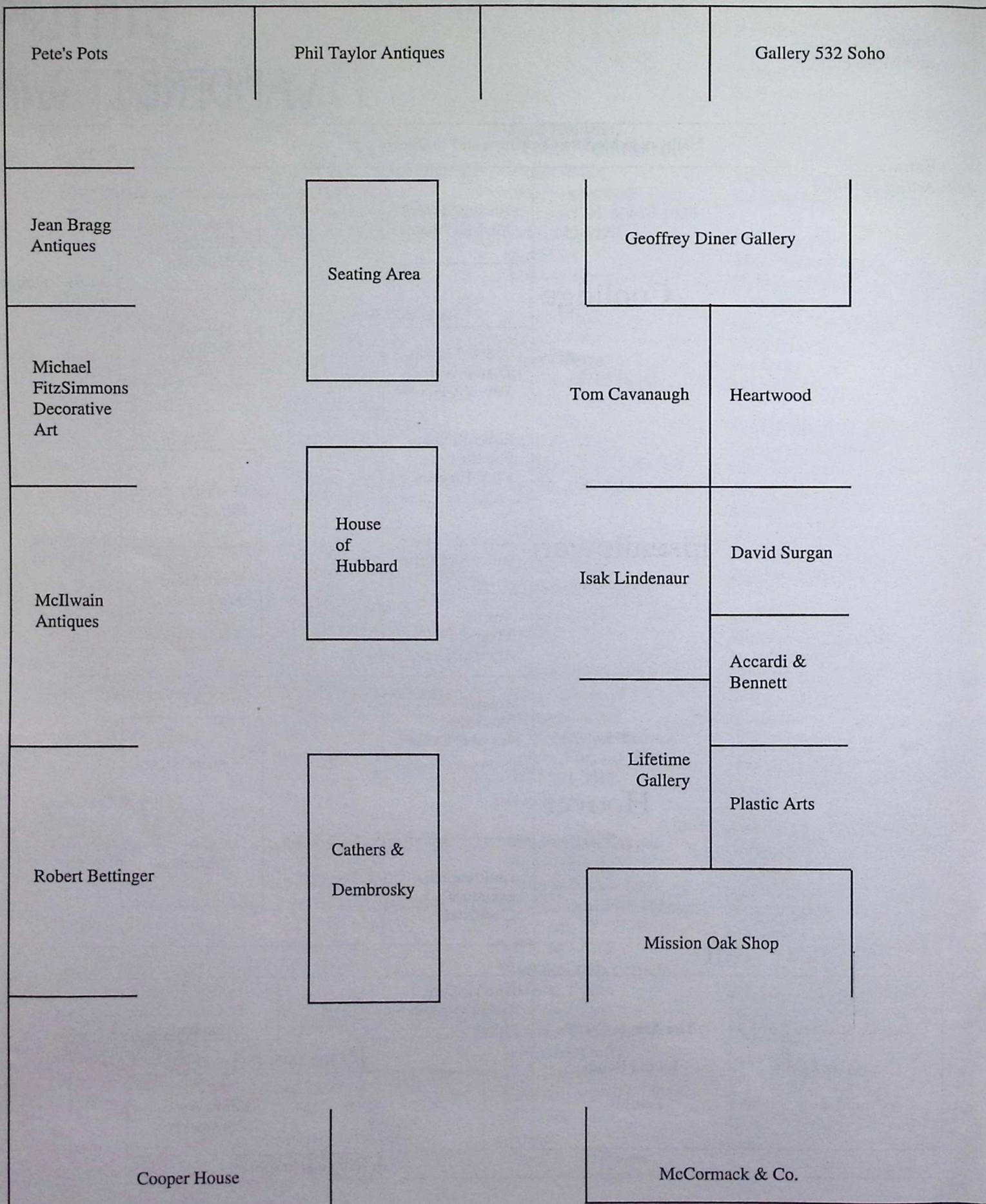
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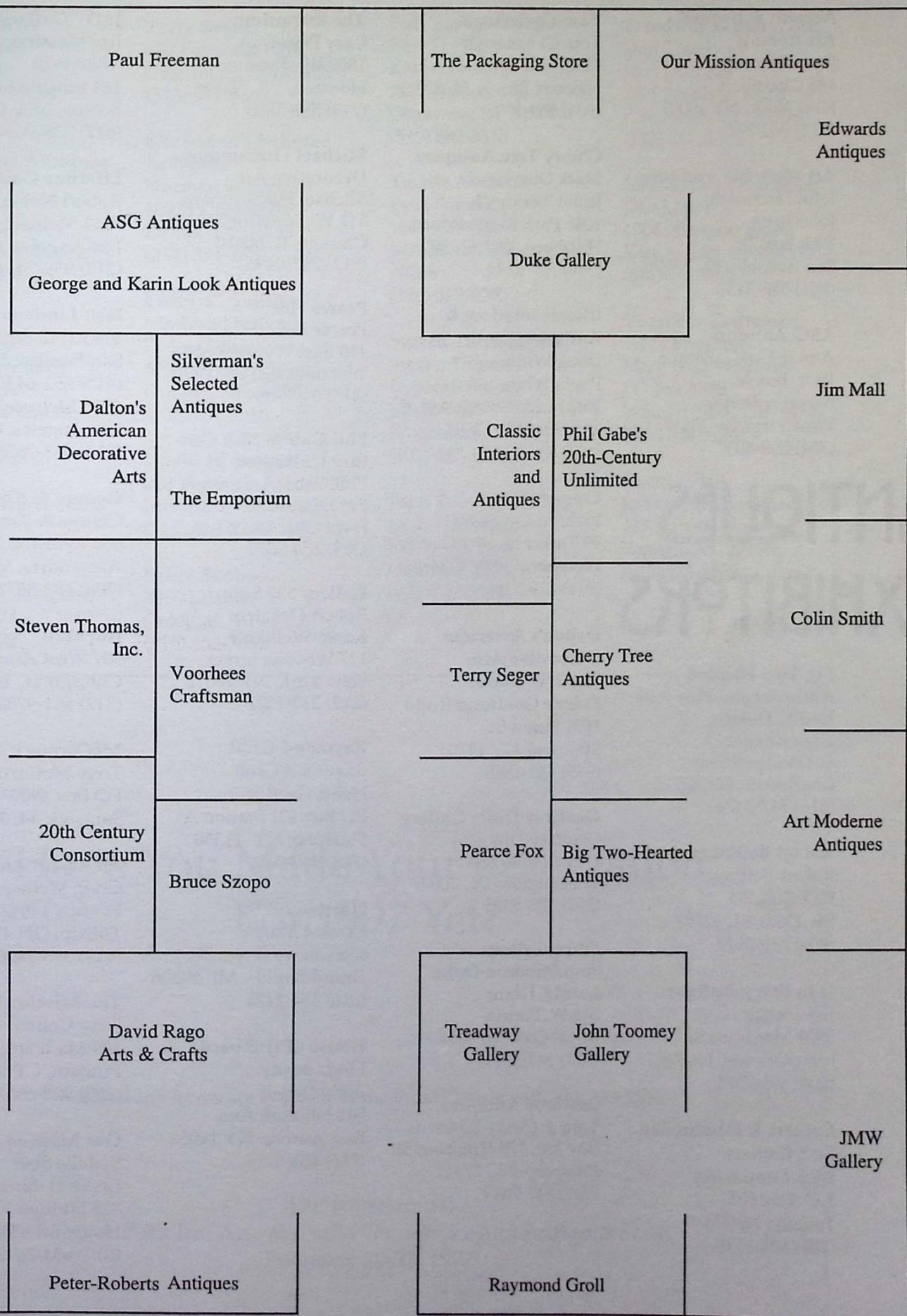
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The 10th Annual  
Grove Park Inn Arts & Crafts Conference and Antiques Show  
February 20-23, 1997

# CHARLES LIMBERT AND HIS ARTS & CRAFTS FURNITURE

by A. Patricia Bartinique

*The success our line of  
ARTS AND CRAFTS and  
OLD HICKORY furniture  
has met with proves that people  
appreciate the careful thought and  
study we have given this  
distinctive school.*

— 1903 catalogue

Charles Limbert was a seasoned businessman, salesman and furniture manufacturer who recognized both the spirit of the Arts and Crafts movement and the appeal of its furniture. In October of 1909 he wrote an article for *Furniture* magazine entitled "Arts and Crafts Furniture." Although Limbert (1854-1923) became a major manufacturer of high quality Arts & Crafts furniture, this brief article appears to be the only one he ever published. In it Limbert articulated his view of the Arts and Crafts philosophy as it applied to the making of furniture:

*Do not confuse Arts and Crafts furniture with the many poorly-constructed, ill-proportioned and uncraftsmenlike specimens of straight-lined furniture with which the market is now flooded and called all manner of names, such as Craft Style, Mission, etc., simply because it is devoid of ornamentation. That is not Arts and Crafts furniture.*

*Take the two words "Arts" and "Crafts" and think of them separately and try to define each. You will see that the expression really means that which is beautiful, truly artistic and represents the highest ideals and purest conceptions of a talented master mind, combined with the cleverness, ingenuity and mechanical ability of a well-trained craftsman.*

Although Charles Limbert sounds much like his counterpart Gustav Stickley (the two were only four years apart in age) commenting on the principles of the movement, Limbert's expansion into Arts & Crafts furniture-making was always solidly connected to that part of the furniture business he knew best: selling. Indeed, when he identified himself in his ads it was always as salesman.

Charles Limbert's background was in both the furniture business and in sales. His father, Levi H. Limbert, had been a furniture salesman and may have even made furniture at some point in Limbert's childhood. As a young man, Charles Limbert was a salesman for Munk and Roberts, a furniture company located in Connersville, Indiana. Later he sold for the Chicago Carpet Company and in the 1880s for John A. Colby and Company.

Colby and Company became a training ground for several famous furniture designers in the Midwest: George F. Clingman of the Tobey Company; A. W. Hompe, later president of the Royal Furniture Company; John E. Brower, known for his designs for the Sleigh Furniture Company and as an associate of Limbert; and, of course, Charles Limbert.

For much of the 1870s and 1880s Limbert traveled throughout the Midwest representing several furniture manufacturers. After meeting another traveling salesman, Philip J. Klingman, the two decided to divide their sales territories and carry each other's lines to reduce the distances each had to travel. The pair eventually were drawn to Grand Rapids where they began to show their various lines of furniture together. In the 1870s the city had begun to emerge as a furniture manufacturing center, and over the years furniture buyers began to meet there twice a year.

In 1889 Limbert and Klingman moved to Grand Rapids where, as partners, they leased the new Blodgett Building for exhibition purposes, installed their own company and the eighteen companies they represented on the first floor and leased the space on the upper floors to other manufacturers who wanted a permanent location during the annual January and July furniture markets.

Although the established Grand Rapids furniture community thought Limbert and Klingman's idea foolish, their concept proved so successful that it became the basis for the furniture market and led to the construction of other exhibition buildings in Grand Rapids.

At various times in the 1890s Limbert and Klingman experimented with chair-making, but clearly Limbert's primary emphasis remained in sales. In the April 1901 issue of the *Grand Rapids Furniture Record* he was called "the furniture commission man."

By 1902, when Limbert entered the Arts & Crafts market, the *Furniture Record* already had contained



articles discussing this new approach to furniture design, and many companies were advertising their offerings of straight-line furniture, including that very important Grand Rapids company - Stickley Brothers. Limbert undoubtedly sensed an opportunity and introduced a comprehensive line of furniture he labeled Arts & Crafts.

His advertising that year prominently identified the companies he represented, as well as his own company and its Arts and Crafts line of furniture. During 1902 and 1903 his ads featured line drawings of his new furniture similar to the drawings featured in his 1903 catalogue.

By 1904 the *Furniture Record* not only carried Limbert Arts and Crafts advertising regularly, but also contained full page inserts showing his latest furniture designs. In September Limbert introduced a line of inlay furniture with several pieces showing a marked resemblance to

the Gustav Stickley inlay furniture introduced the previous January.

Limbert was always looking for designs and ideas to incorporate into his line of Arts and Crafts furniture, and he found his sources in many of the same places as other Arts and Crafts furniture makers. Some Limbert bookcases show his debt to Art Nouveau. Many chairs, desks and sideboards are reminiscent of Dutch furniture familiar in the Grand Rapids areas with its large Dutch immigrant population. This Dutch connection would also prove to be a critical element in Limbert's Arts and Crafts history and his advertising in the years to come.

An examination of the designs produced by the Limbert Company over the years illustrates his ability to unify designs of varied origin in such a way as to appeal to the American public. The year 1905 serves as a good example.

His January ad in the *Furniture Record* featured inlay furniture, bookcases with Art Nouveau leaded glass and porch furniture. The ad also mentioned "Summer Furniture and 'Old Hickory' — All novelties of merit."

In the February issue he displayed a suite of straight furniture with inverted-V crest rails. The March issue introduced circular, curved and inverted triangular cut-outs. In April furniture with caning appeared, and in May there were rattan chairs and a freestanding yard swing. Clearly, Charles Limbert, forever the salesman, was targeting the market as the seasons changed.

In 1905 Limbert also introduced several designs which are still considered highly desirable today. For the first time advertisements and inserts in the *Furniture Record* introduced the square cut-outs and designs adapted from the Scottish architect and designer Charles Rennie Mackintosh. This is also the year that Limbert's Prairie School designs first appeared.

By the summer of 1906 Charles Limbert had expanded into a new factory in the town of Holland, Michigan, approximately twenty-five miles from Grand Rapids. With his salesroom in Grand Rapids and his factory in Holland, Limbert began the life of a commuter between the two locations.

In 1907 Limbert began to emphasize the Arts and Crafts characteristics of his furniture with descriptions such as "Furniture Built on Correct Structural Lines." In January of 1908 a version of the previous ad stated that his furniture "possesses individuality and beauty that appeals to people who appreciate harmonious, restful furnishings of the highest quality of material and workmanship."

In April of 1908 the phrase appears that would characterize his advertising in the future: "Constructed by Holland Dutch Craftsmen." By September of that year the phrase "Holland Dutch" is inserted before "Arts and Crafts Furniture" in his ads. For several years his ads are often all text and focus on extolling the contribution of his

Dutch workers from Holland, the site of his new factory: "Arts and Crafts Furniture is made for hard usage, comfort and lasting beauty—the handiwork of experienced Holland Dutch Craftsmen who actually impart an individuality and superiority to every piece." He even traces the ancestry of Arts and Crafts to the Netherlands: "Our line is more complete than ever before and includes modifications of the best styles of Holland Dutch furniture made in the Netherlands between the 15th and the 17th centuries."

In August of 1912 Limbert listed the services he provided to his retailers (limited to only one per town) that included catalogues for customers, "window signs, street car signs, special electrotypes and reading matter for advertising."

Although Limbert advertised a complete line of Arts and Crafts furniture through December 1918, his ads of that time indicate he realized Arts and Crafts designs alone would no longer be profitable.

In 1916 his designer William Gohlke began to experiment with a number of different period styles. Indeed, there was so much experimenting taking place that the company began to face financial problems for the first time.

Charles Limbert hired Charles E. Bedaux to investigate what was happening at the Holland factory. Bedaux issued his report March 3, 1917. He praised the layout of the Holland factory, and his criticism was primarily in the allocation of activities both among the managers and the workers. Bedaux further pointed out that no one was completely at fault, but identified the main problem as the loss of confidence that a decrease in demand for their product had on general manager, Charles Limbert. Bedaux's recommendations focused on a redistribution of work and the need to follow some readjusted lines of control and command.

Charles Limbert's firm began to make a profit again, but his own health began to fail. During a trip

to Hawaii in 1921, Limbert suffered a stroke. He returned to his home in Grand Rapids where the following year he and his business associate John Horniller sold their stock in the company for almost \$700,000. Limbert died of another stroke on July 10, 1923. Limbert's sister, Clara, was his only heir; Charles Limbert's estate was valued at nearly \$500,000.

Today Charles Limbert's Arts and Crafts furniture ranks with that of Gustav Stickley and L. and J.G. Stickley in desirability and appreciation. Although he preferred the role of salesman over spokesman, his contribution to the aesthetic of the Arts & Crafts movement and the design of its furniture will always be remembered.

*Author Patricia Bartinique recently wrote Kindred Styles: The Arts and Crafts Furniture of Charles Limbert. She will be leading a Small Group Discussion on Limbert on Friday in the Bryan Room where the Limbert exhibit is located. Her previous work includes the exhibition catalog Gustav Stickley, His Craft.*

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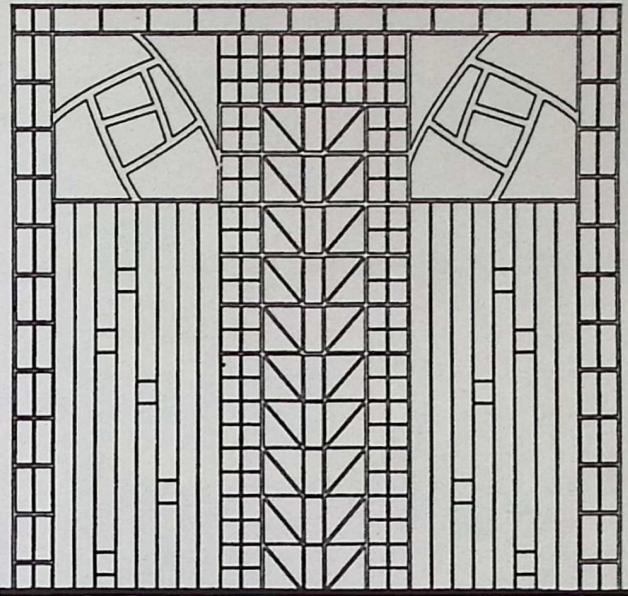
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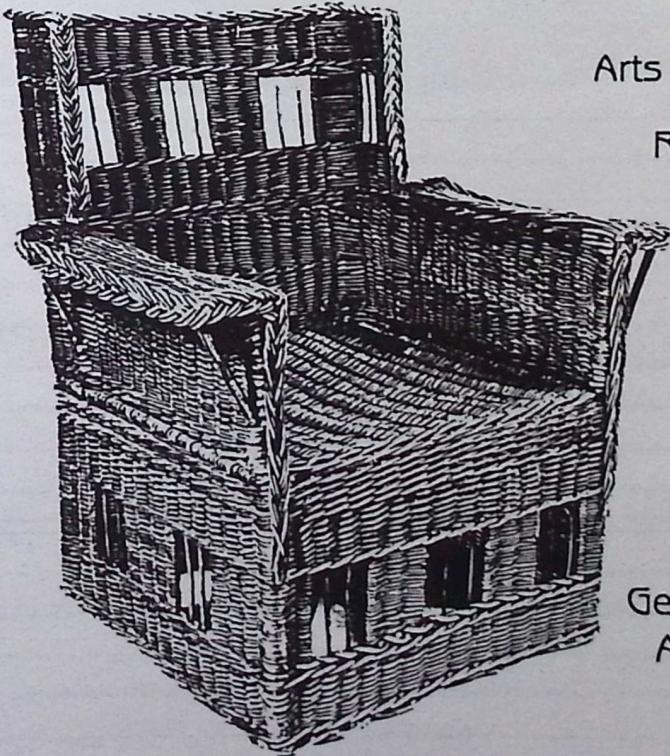
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SATURDAY  
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8:00PM

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TAFEL

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He has written extensively about his time with Frank Lloyd Wright. Autographed copies of *About Wright* are on sale in the Books, Magazines and More exhibit during the conference.



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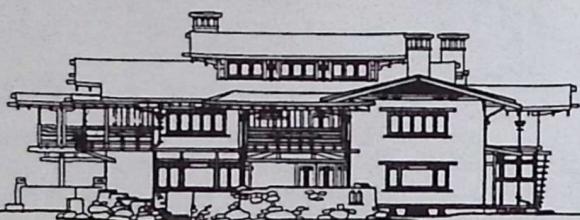
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But the Grove Park Inn was not the first Arts & Crafts enterprise to take root in Asheville, nor is it the only one still surviving — and flourishing — more than eighty years later.

In 1901 Edith Vanderbilt, the wife of millionaire George Vanderbilt and hostess of the Biltmore House, with the help of two young social workers Eleanor Vance and Charlotte Yale, founded an industrial training school named Biltmore Industries.

The inspiration for Biltmore Industries came from the rural mountain people and the crafts they produced by hand in their cabins and sold to the residents and tourists in Asheville. In addition to preserving their traditions, Mrs. Vanderbilt wished to offer the young men and women whose parents worked on the Biltmore estate an opportunity to learn a useful trade.

She provided them with the looms necessary to weave homespun cloth and the tools needed to cut and carve wooden furniture. The original Biltmore Industries was founded in a storefront in Biltmore Village less than one mile from the entrance to the estate. By 1916 their eight

looms could not meet the demand for their work and their hand-carved wooden bowls, candlesticks, bookends, chairs, tables and chests were popular with local residents and the tourists who had discovered Asheville's scenic wonders.

That next year Mrs. Vanderbilt sold Biltmore Industries to Fred L. Seely, the general manager of the Grove Park Inn. Seely built on a hillside adjacent to the inn six English-style workshops for the weavers and wood-carvers.

Seely, who had been a friend of Elbert Hubbard and an official Roycrofter-At-Large since 1904, embraced the principles and philosophies of the Arts & Crafts movement completely. Scores of young men and women were taught by master craftsmen in the weaving studios and workshops a few yards away from the Grove Park Inn.

Although the woodworking shop fell victim to the Great Depression and Fred Seely passed away in 1942, the weavers at Biltmore Industries continued to produce their world famous homespun cloth until 1983. For several years thereafter the buildings remained nearly empty, but in 1990 Asheville businessman S.M. "Buddy" Patton, son-in-law of Harry Blomberg, who had

purchased Biltmore Industries in 1953, undertook an extensive restoration of the six buildings. The original gift shop was enlarged and renamed Grovewood Galleries; studios for nearly a dozen artists were created; and under the management of Bob and Susan Leveille, Grovewood Galleries has emerged as one of the largest and most important arts & crafts galleries in North Carolina, representing more than 300 artists from across the country.

In addition, Biltmore Industries features an extensive collection of antique automobiles, a museum containing Roycroft furniture and historic photographs, and two chandeliers designed by Karl Kipp in the Roycroft Shops. The buildings are a brief walk from the Vanderbilt Wing north terrace and will be open each afternoon during the conference.

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## SEMINAR NOTES:

SUNDAY  
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9:00AM

# THE ART OF THE STENCIL

A SEMINAR  
BY  
HELEN  
FOSTER

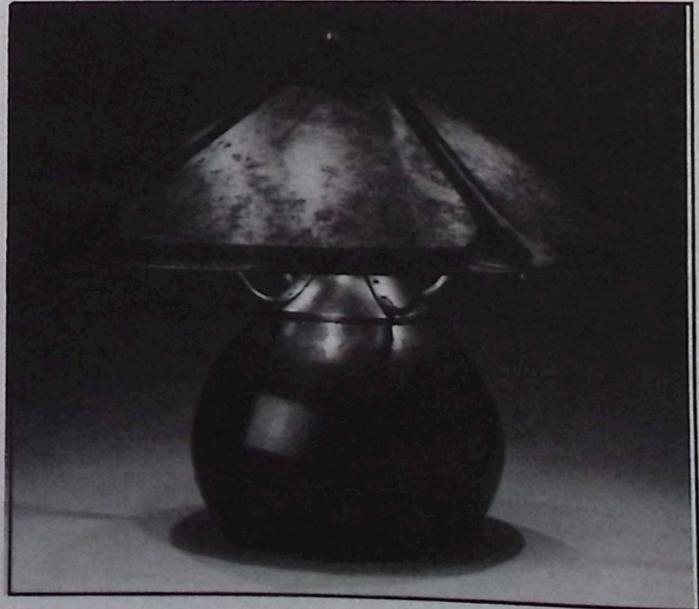
Helen Foster has been designing and painting large surfaces for more than twenty years. She began making stencils for her own walls in 1985 when she could not find wallpaper to compliment her Arts & Crafts collection. There weren't enough rooms in her home for all of the ideas and motifs which followed, so Helen took the entrepreneurial plunge and started her own stencil business. She has exhibited her stencil kits and demonstrated her craft at the Grove Park Inn since 1992.



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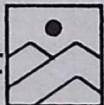
The Gamble House, Pasadena, Ca.

Grove Park Inn, Arts & Crafts Conference, Asheville, N.C.

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P.O. Box 710, York Harbor, ME 03911  
For AAPA membership information  
please contact:  
Jean Oberkirsch  
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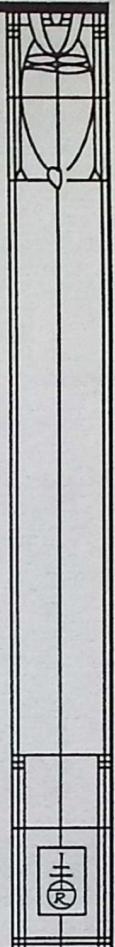
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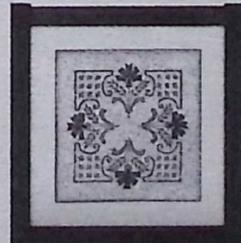
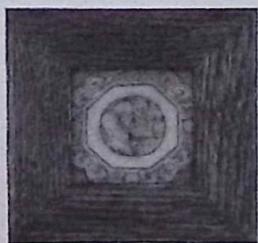
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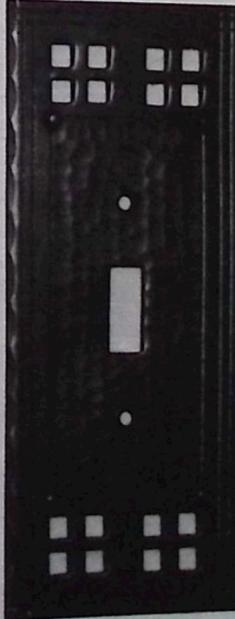
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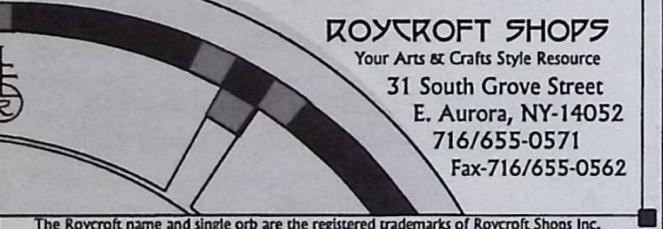


The Roycroft China reissue is forest green and terra-cotta on an off white background and is an arts & crafts stylized interpretation of a Native American motif. The companion Roycroft Renaissance wallpaper is handscreened and is available as a border.

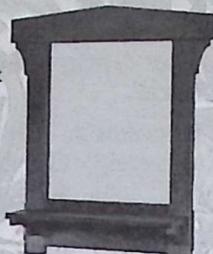
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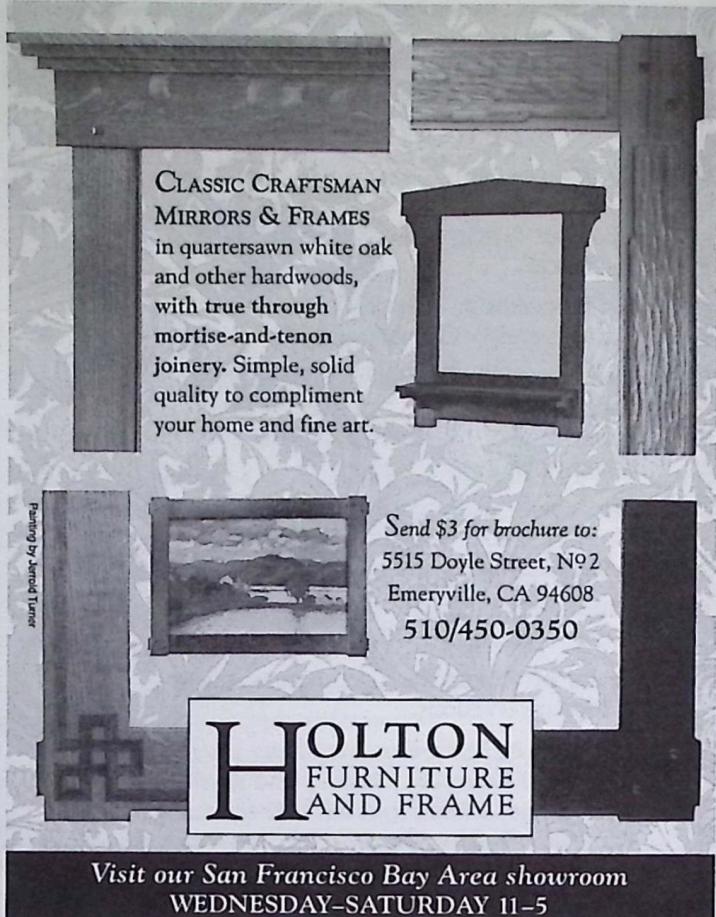
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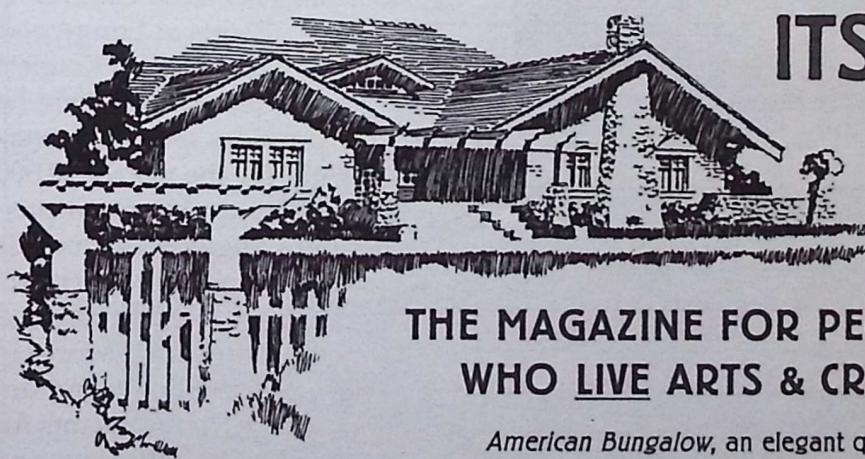
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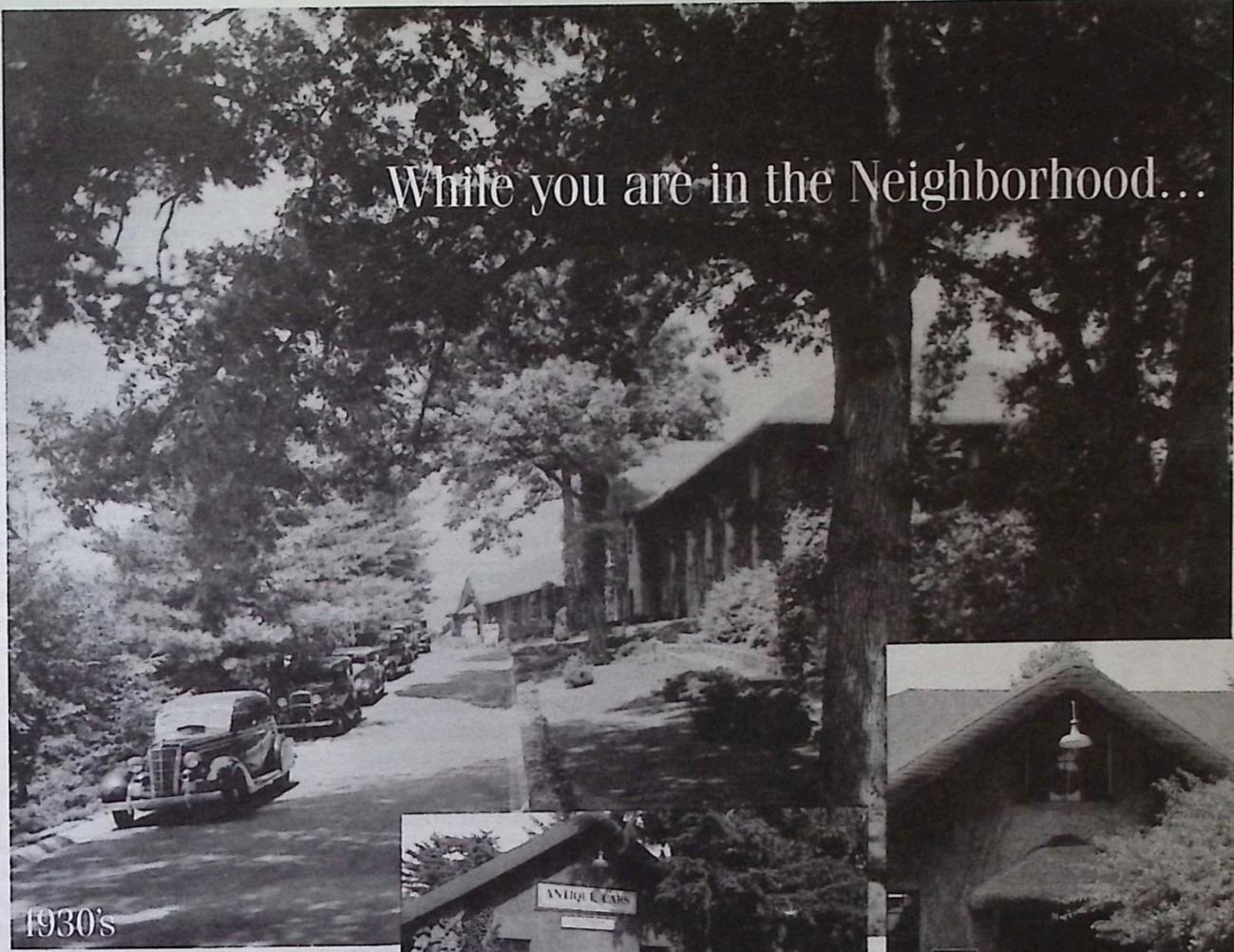
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Wednesday Afternoon  
June 4, 1914

We awoke this morning just as our train was pulling into the Asheville station. The air was crisp and clean, a relief from the sultry steam already rising from the streets of St. Louis when we left home yesterday afternoon. Papa had made all of our arrangements with a Mr. Seely weeks ago, after Mother had met Mrs. Edwin Grove at the club. Her husband owns the Grove Park Inn, plus the Paris Medicine Company on Pine Street and a big house on Westminster Avenue,

not far from the park. Papa says Mr. Grove is worth millions. I don't think Mama thinks much of Mrs. Grove. Seems she is always complaining about her health and making a fuss over her son Edwin. He's twenty-four and Papa says he

would be a good catch, but the way Mother rolls her eyes whenever he mentions his name makes me think otherwise. They come to Asheville every summer, but they don't stay at the Grove Park Inn. Mother says they have a big house full of servants near downtown.

There was a car waiting to take us and our trunks and bags up to the Grove Park Inn. We could see it over on Sunset Mountain as we came up Patton Ave. Asheville looks pretty small and dirty. I doubt if Mother will want to come back down to do any shopping, though she worried all the way out she didn't bring the proper shoes. We followed a streetcar out Charlotte Street and watched as some of the staff at the Grove Park Inn got out. Papa says they have to walk the rest of the way up the hill because Mr. Seely didn't want his

guests disturbed by the sounds of the streetcars. Our driver stopped at the entrance while a young boy opened the huge wooden gates. It must be a popular place, for a sign at the entrance said "Sightseers either on foot or in automobile are requested not to go beyond these gates."

The towering stone walls remind me of a castle and inside the lobby, which is really a great big room with a fireplace at each end, made me think of King Arthur's court. Except instead of a big wooden table and chairs it is filled with wicker rockers with red upholstery. A huge clock with a copper face and an inscription I couldn't make out stood in front of one of the stone pillars. Everywhere you look you see rocks. Rock walls, rock columns, even the front desk is made of rocks. The floor is grey tiles, but almost all of it is covered with rugs Mother says were imported from France, or so Mrs. Grove told her. We walked around them.

Papa stayed down in the lobby to look for Mr. Seely while Mother and I went up to our rooms. We wouldn't have been able to find the elevator by ourselves, for they hid it inside the fireplace. It was a good thing Papa stayed down in the lobby for there might not have been room for all of us in the tiny elevator. On one wall was a window shade printed with one of their rules: "Please be quiet in going to

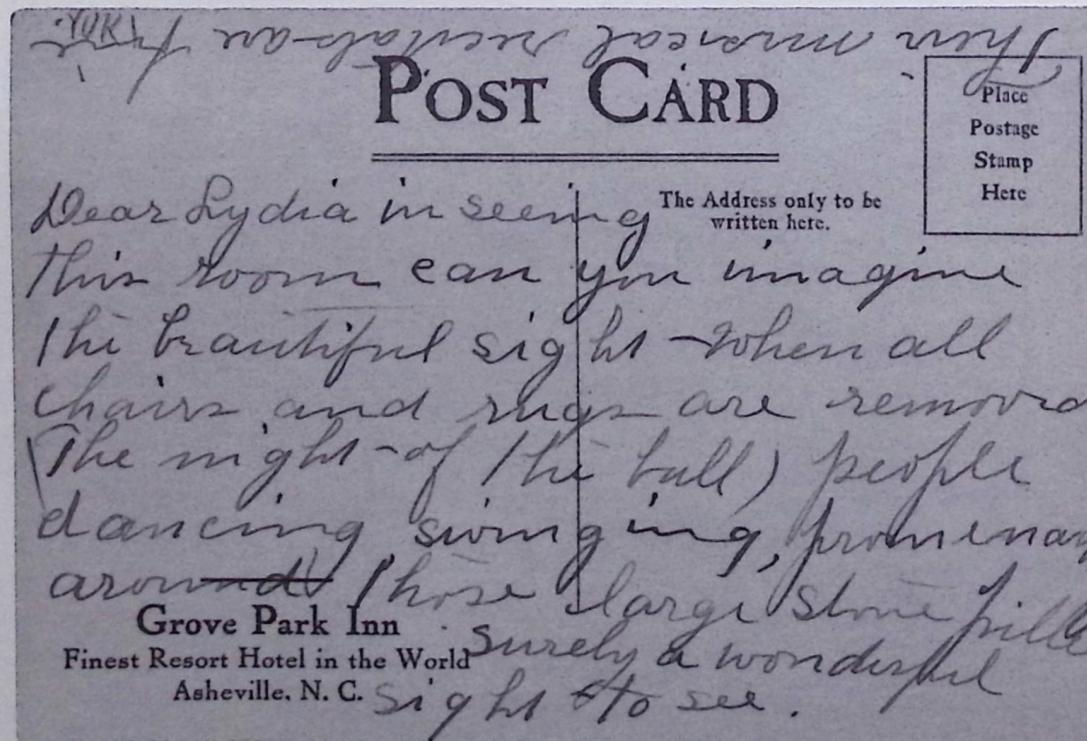
your room - other guests may be asleep. No objections to remain in the Big Room as late as you like, but we greatly desire quiet in bedroom and corridors from 10:30 p.m. to 8:00 a.m."

When the old man running the elevator saw me writing it down, he put the shade back up. I guess he didn't figure Mother and I needed the warning.

Our rooms are on the 5th floor, facing the golf course. Papa had requested three rooms for us. He and Mother are in 544, I'm in 548 and between us is a parlor in 546. I have my own bath. Mother wanted our rooms next to each other, but Papa told her we would leave it the way it is. The rooms are all connected with interior doors, so I don't know what she is worried about.

My room is crammed with oak furniture, including a writing table, where I am seated now, looking out the window toward the Blue Ridge Mountains and, miles away, our house in St. Louis. I can hear Mother in the next room, going through the drawers and unpacking our things. She insisted that we eat lunch in our room, since she had packed and carried it all the way from home. She's always worrying about money and how much things cost. As soon as she lies down for her nap I should be able to slip out for a while. Who knows? Perhaps I'll meet someone here.....

# GROVE PARK INN DIARY



## Wednesday Night

It is now the end of a long and tiring day. Mother is in bed. Papa is down-stairs in the Big Room, smoking cigars with the other men. There aren't any children here that I've seen. It's mostly older folk, businessmen and politicians, Papa says. Must be because it's so expensive. Five dollars a day for each room. Mother's worried that Papa can't afford it.

I walked around the terrace today. Most of the rockers were empty. At the south end they have an outdoor fireplace built into the wall and tonight they had a small fire in it. It was relaxing to sit and rock and listen to the fire crackling and think about everything going on back home. Elizabeth's wedding is Sunday. I suppose Donald will be there, but I don't care. Perhaps Edwin Grove will come by in one of his papa's new cars. Tomorrow morning we're going hiking and after lunch the swimming pool will be open.

## Thursday Afternoon

June 5

Papa and I went for a hike up one of the trails on Sunset Mountain today. We followed a small stream up the mountain until it disappeared into a crevasse in the rocks. Papa says Mr. Grove owns the entire side of the mountain and most of the land around the golf course where they are building new houses. We could see what was left of the dirt roads the men used to haul all the rocks down for the hotel. We didn't talk much on the way back. Though Papa didn't ask, I know what he was thinking. I feel sorry for him, he wants so badly for everything to be like it was.

Mother was in the Ladies Parlor when we got back. Papa stayed in the Big Room with some men he met last night, while Mother and I changed for lunch. I could smell smoke on her breath again.

The restaurant here is unlike any place I've ever been in St. Louis. We were escorted to the same table we ate at last night and for breakfast this morning, and we had the same waiter, Franklin, who knew our names. He even brought Papa a copy of the *Globe-Dispatch* so we could read about everything going on back home. The chairs each have the letters GPI carved into them, same as the silverware, but the chairs aren't very comfortable. The food was simply divine!

Mama is taking a nap and Father has gone off in an automobile tour with Mr. Seely. They seemed to have hit it off well. Father says Mr. Seely is building a 35,000 square foot replica of an English castle on top of Sunset Mountain. That's where they were going. I saw his children eating lunch in a special little room off the dining room today. They didn't look very happy. It would be hard living in a hotel where there weren't any children to play with.

I did find the narrow stairway behind the fireplace that leads down to the basement. They really do have a swimming pool down there, like Father said, next to a barber shop. It's partially below ground and partially above. You have to walk up five steps to get in. It's all covered with tiny tiles that are spotless. They don't have separate hours for men and ladies, but there wasn't anyone there that I could see.

Across the hall from the pool, looking down the hill toward the tennis court and golf course, is a long, narrow room with a billiards table at one end and a three-lane bowling alley at the other. The wall was lined with the same chairs we sat in the dining room, so people can watch the bowlers. There were two young men playing billiards, one with curly blond hair, the other a bit shorter with black hair and a thin mustache, so I didn't go in, though I wanted to. Perhaps they are down there again right now. Mama is asleep, so I think I'll do some more exploring.

Friday Morning  
June 6

So much has happened in the last sixteen hours I don't know where to begin! Yesterday afternoon I was out walking along the terrace when Paul, the young man who had been playing billiards, came up and introduced himself to me. I nearly fainted! He's an assistant to the under-secretary of state for President Wilson. He made me swear not to tell anyone, but the President is coming here next month and Paul is down here making the arrangements with Mr. Seely. It was all so mysterious and exciting. We talked for hours, walking down around the stables and the building where the staff stays. Paul is a lawyer. He's from Baltimore, but he lives in Washington, not far from the White House. I don't think he's married. He's very handsome and quite self-assured.

He's been here three times before and knows both Mr. Seely and Mr. Grove. And, of course, the President. He sees him once a week at cabinet meetings and travels with him sometimes. Paul asked if I was going to be at the ball in the Big Room tonight. He says it's great fun and everybody in the hotel dresses up after dinner and comes down to listen to the orchestra and dance. Mother knew something about the dances from Mrs. Grove, because she packed my pink gown.

[Final entry.]

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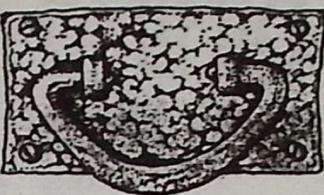
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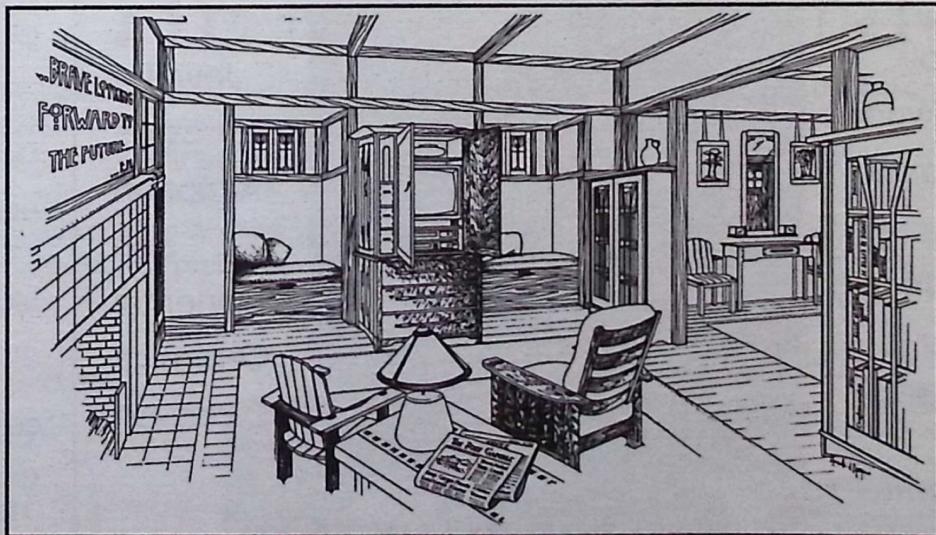
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**Lunch**  
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**Carolina Cafe**  
2:00pm-9:30pm

**Dinner**  
Blue Ridge Dining Room  
6:00pm-midnight

**Carolina Cafe**  
5:30pm-9:30pm

For dining reservations or additional information, please call ext. #1011. Reservations are advised for dinner.

## FRIDAY

**Breakfast**  
Blue Ridge Dining Room  
6:30am-10:30am

**Lunch**  
Blue Ridge Dining Room  
11:30am-2:00pm

**Carolina Cafe**  
2:00pm-9:30pm

**Dinner**  
Blue Ridge Dining Room:  
Seafood Buffet (\$22.95) or  
Dinner Menu 5:00-9:30pm

Carolina Cafe  
5:00pm-9:30pm

Blue Ridge Dining Room  
9:30pm-midnight

Horizons (Sammons Wing)  
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## SATURDAY

**Breakfast**  
Continental Breakfast:  
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Blue Ridge Dining  
Rm.7:00-9:00am

Magnolia Lounge  
8:00-9:00am

Carolina Cafe (from menu)  
7:00am-10:30am

**Lunch**  
Soup & Sandwich Buffet  
Blue Ridge Dining Rm.  
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11:00am-3:00pm

Carolina Cafe  
3:00pm-9:30pm

Note: A 15% service charge is automatically added to each bill.

## Dinner

Blue Ridge Dining Room:  
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Carolina Cafe  
5:00pm-9:30pm

Blue Ridge Dining Room  
9:30pm-midnight

Horizons (Sammons Wing)  
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## SUNDAY

### Breakfast

Continental Breakfast:  
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Blue Ridge Dining  
Rm.7:00-9:00am

Magnolia Lounge  
8:00-9:00am

Carolina Cafe (from menu)  
7:00am-10:30am

### Sunday Brunch

Blue Ridge Dining Room  
11:30am-3:00pm(\$19.95)

### Lunch

Carolina Cafe only  
Soup & Sandwich Buffet  
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11:00am-3:00pm

Carolina Cafe (from menu)  
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### Dinner

Carolina Cafe  
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Blue Ridge Dining Room  
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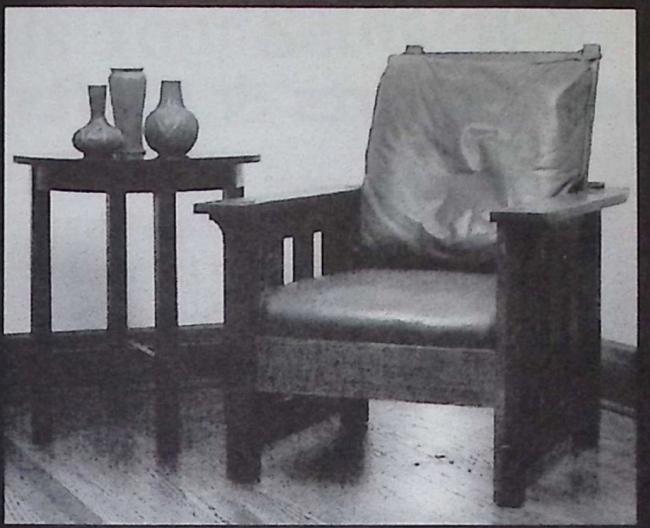
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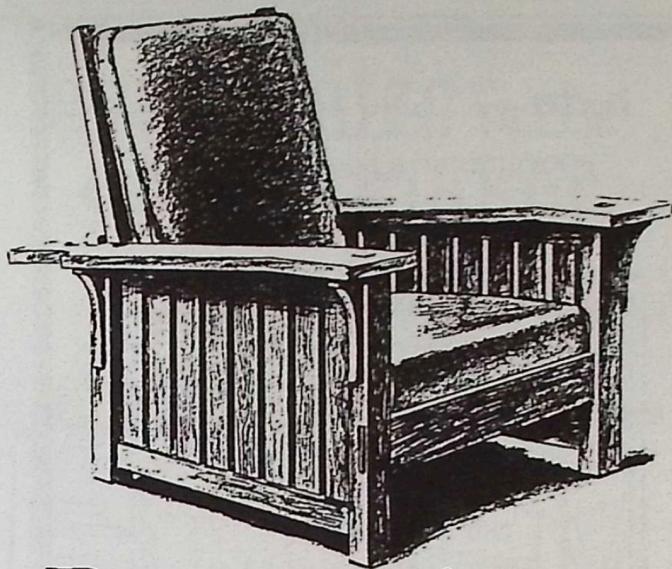


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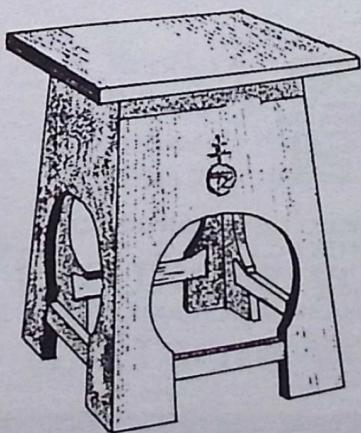
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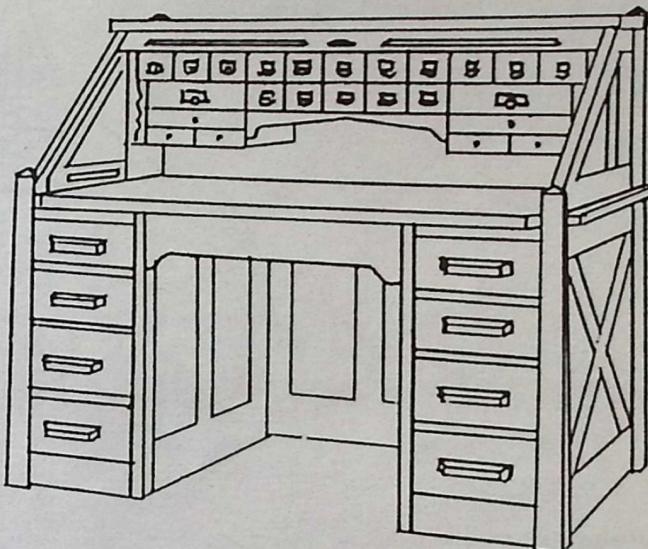
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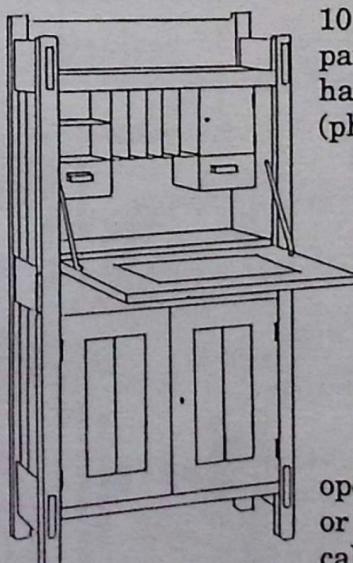
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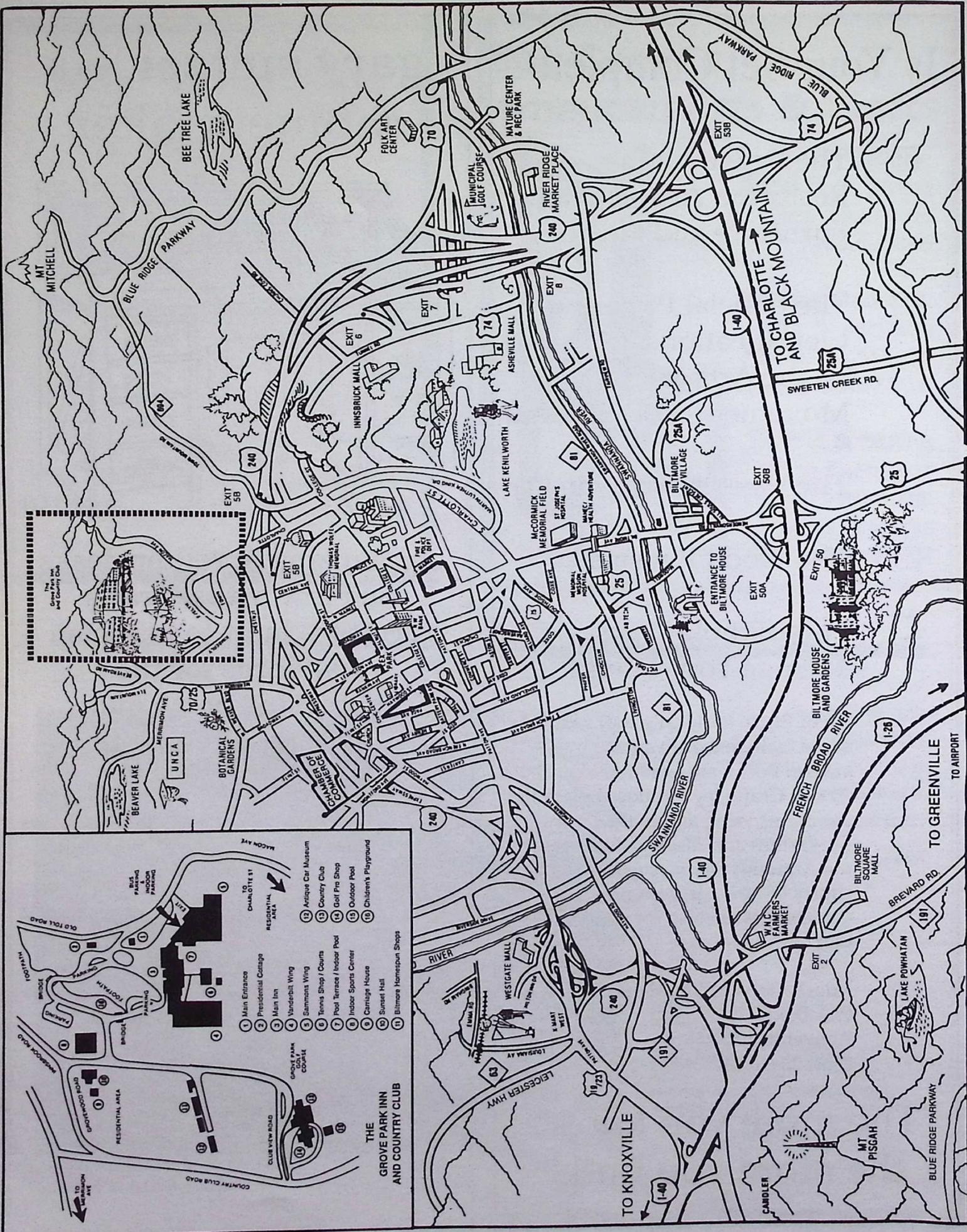


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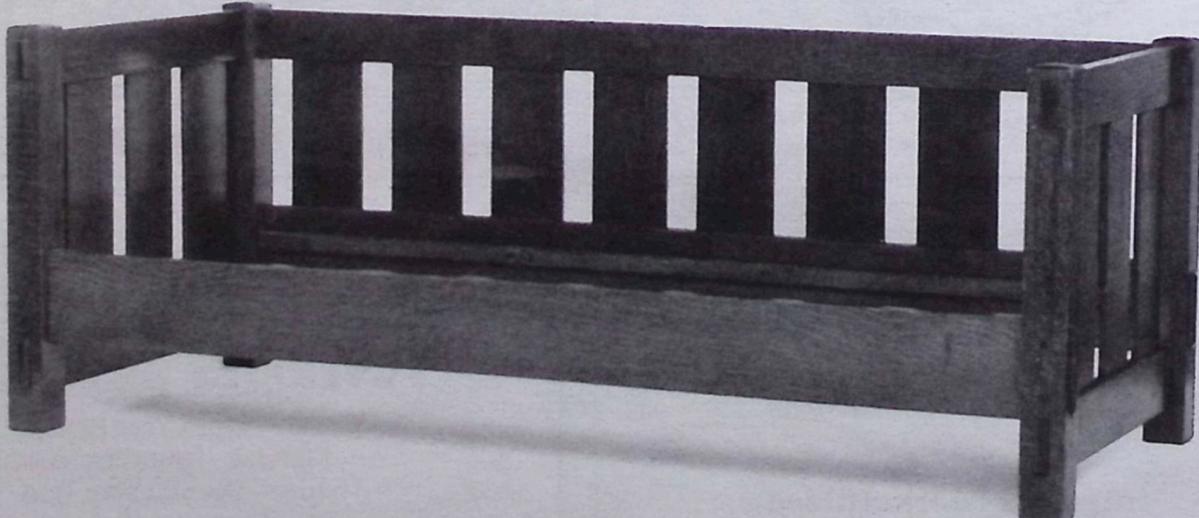
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# COOPER HOUSE ANTIQUES

— RICHARD CAGGIANO —

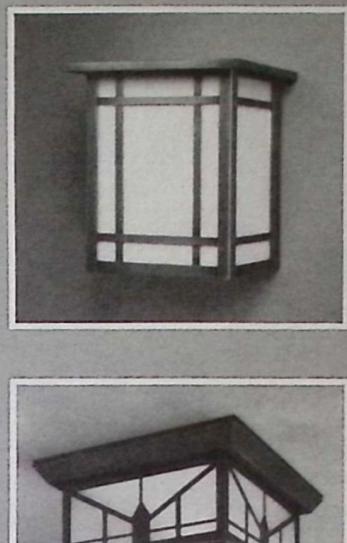


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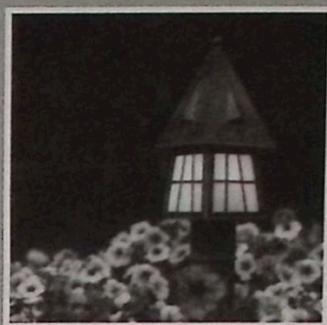
Golden Gate® Chandelier from the Goldenrod® Collection



(top right)  
European Country™ Lantern  
from the Classic Exteriors Collection

(top center)  
Chicago™ Lantern  
from the Prairie School Collection

(bottom center)  
Sun Panel Flush Ceiling Fixture  
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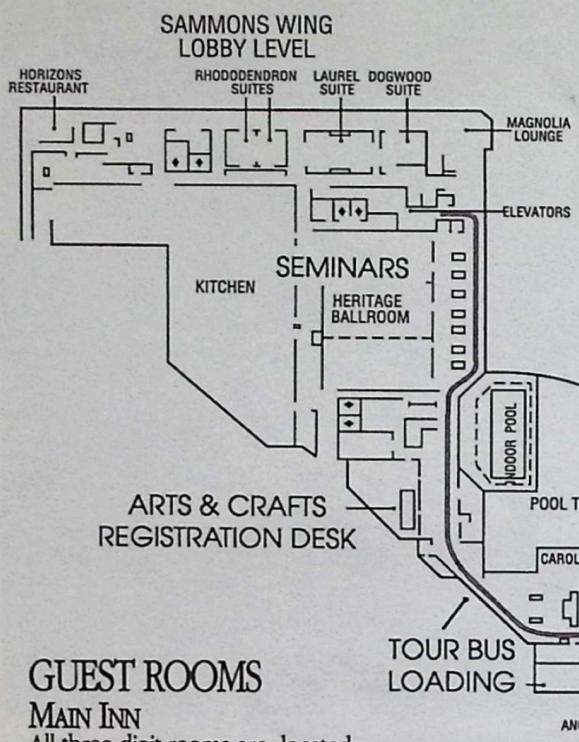
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## GUEST ROOMS

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All three-digit rooms are located in the Main Inn.

### SAMMONS WING

All rooms ending with the numbers 11-44 are located in the Sammons Wing.

### VANDERBILT WING

All rooms ending with the numbers 50-77 are located in the Vanderbilt Wing.

### ELAINE'S NIGHTCLUB

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## MEETING ROOMS

### SAMMONS WING

All meeting rooms are located on the Lobby Level.

Heritage Ballroom

Dogwood Suite

Laurel Suite

Rhododendron Suites

### MAIN INN

Lobby Level

Grove Room

### VANDERBILT WING

Presidents: (Level 8) Authors: (Level 10)

Coolidge Suite

Bryan Suite

Eisenhower Suite

Hoover Suite

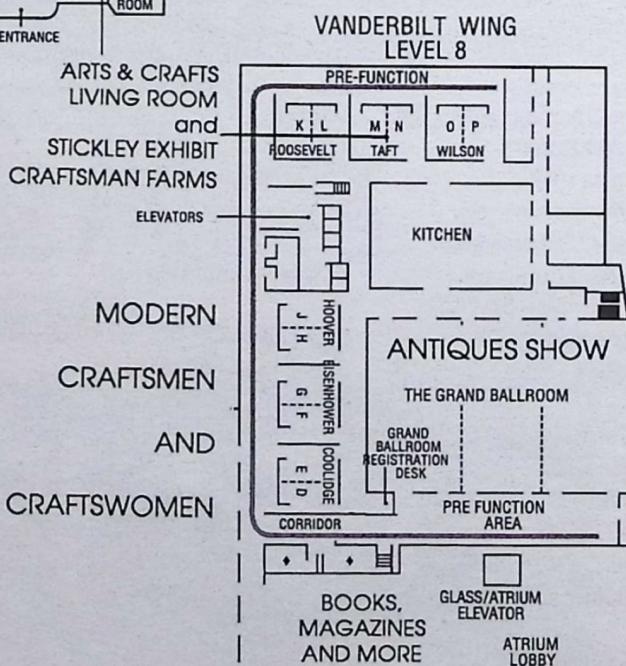
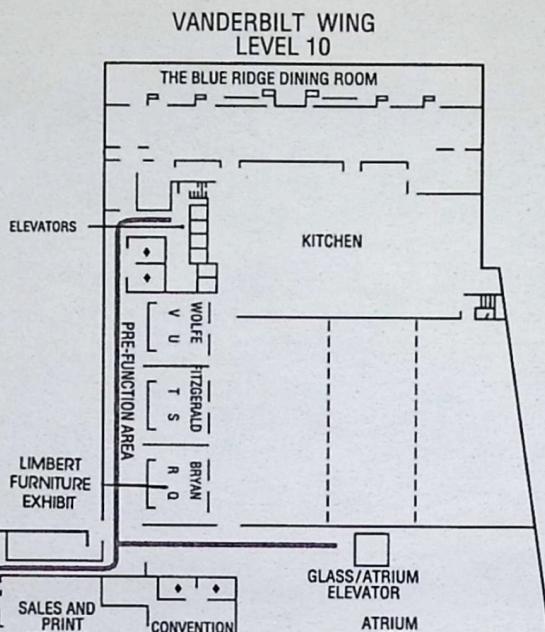
Roosevelt Suite

Taft Suite

Wilson Suite

The Grand Ballroom

◆ Public Restroom (Public phones nearby)



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June 5, 1919.

Mr. Fred W. Seely,  
Grove Park Inn,  
Asheville, N. C.

My dear Sir:

My attention has been recently called to your letter of September 17, 1917. You will perhaps remember that you for a short time carried a small stock of Newcomb pottery, which was sold rather readily and for which you were good enough to express your approbation.

In the letter above referred to you thought in the near future you would wish to renew this stock; for that reason I venture to address you again. I am well aware of the exclusive and important opportunity which your establishment offers for the sale of exceptionally fine articles, and I am accordingly quite solicitous that our ware should be represented by you.

Those who are especially interested in the advancement of American Art, as I know you to be, and to have the personal judgement as to what constitutes true value are the ones who can speak with authority to their clients. I need scarcely say to you, who are acquainted with American potteries, that Newcomb pottery is easily the ranking pottery of the country. It is peculiarly souvenir of the far South and is year by year becoming a well recognized product of this part of the country, which has up to this time afforded so little. I hope, therefore, that you may be interested to take on a stock of our ware as something which you will feel disposed to carry.

Very truly yours,

E. Woodward

Director.

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